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THE VARIATION CANZONA FOR KEYBOARD INSTRUMENTS IN SOUTHERN ITALY AND AUSTRIA IN THE SEVENTEENTH CENTURY

By

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(A.B., Harvard University, 1939; A.M. Boston University, 1951)

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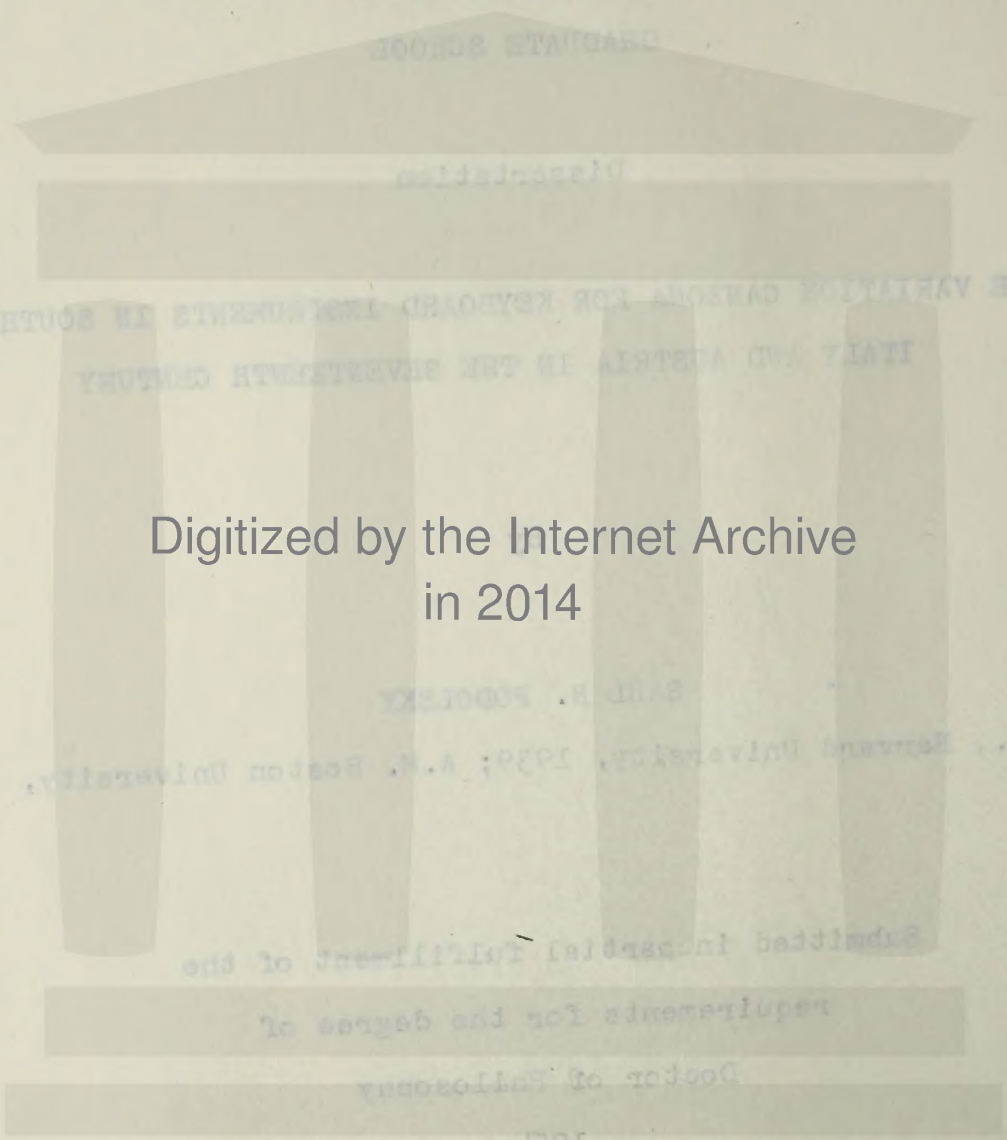

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RICERCATE,
CANZONE FRANZESE
CAPRICCI, CANTI FERMI,
GAGLIARDE, PARTITE DIVERSE, TOCCATE, DVREZZE,
LIGATVRE, CONSONANZE STRAVAGANTI,
ET VN MADRIGALE PASSEGGIATO NEL FINE.

Opere tutte da sonare, à quattro voci.

DI GIO: MARIA TRABACI, ORGANISTA
nella Regia Cappella di Palazzo in Napoli.

Nouamente da lui compoſto, & dato in luce.

LIBRO PRIMO.

IN NAPOLI, Per Coſtantino Vitale. M D C I I I.

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INTRODUCTION

It is the purpose of the present study to investigate the variation canzona for keyboard instruments in the schools where it had its beginnings and its most important use: the South Italian in the early Baroque, and the Viennese in the middle Baroque. The keyboard canzona was one of the two forms, derived from vocal models and merging in the fugue of the late Baroque period, that constituted the hard core of the keyboard music of the seventeenth century; the other form was the ricercar or fantasia.

The term variation canzona is of modern origin and is used by such writers as Lang, Apel, and Bukofzer, to describe an essentially monothematic canzona. The variation comes about when the theme is transformed by being used in sections of different tempo and meter. The canzona, or more accurately canzona alla francese was the instrumental counterpart of the French vocal chanson, a form which consisted of fugal sections juxtaposed in various schemes of repetition and recapitulation. In the process of its adaptation to the keyboard by South Italian composers a unifying element was introduced whereby the individual sections were linked through the use of a single theme. Composers of the time thought of these as being monothematic canzonas; thus the only indication of the variation

INTRODUCTION

canzona in contemporary titles was the term capriccio sopra un soggetto solo. The term capriccio was essentially interchangeable with the term canzona alla francese in keyboard music except that the capriccio sometimes had special themes.

The variation canzona came into existence about the year 1600 and continued throughout the early and middle Baroque periods undiminished in popularity. An isolated example of a variation canzona is found among the works of Sebastian Bach[1] but by the late Baroque period the variation canzona, along with the other imitative forms for keyboard instruments merged into one form, the fugue.

The earliest examples of the variation canzona are to be found in the works of a comparatively little known group of Neapolitan composers such as Giovanni Macque, and Giovanni Maria Trabaci who worked in Naples ca. 1600. It was from them that Frescobaldi inherited the form as well as other characteristics of his style. After Frescobaldi the chief inheritors of the tradition were composers working in Vienna, beginning with Frescobaldi's pupil, Johann Jakob Froberger, and continuing with his followers Kerll, Reutter, and Poglietti. In the middle Baroque the Italians ceded first place in the production of keyboard music to Austrian composers. Towards the end of the seventeenth

1. Bach-Gesellschaft edition vol. 38, no. 20

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1. Bach-Gesellschaft edition vol. 36, no. 20

century, however, there was a renaissance of Italian keyboard music which produced such composers as Bernardo Pasquini and Domenico Zipoli, and finally reached a new climax in Domenico Scarlatti.

REVIEW OF THE WORK OF OTHER INVESTIGATORS

The standard source of information on keyboard music is Frotscher's Geschichte des Orgelspiels.[1] This work is a revision of Ritter's Zur Geschichte des Orgelspiels,[2] the source from which most modern writings on the subject are derived. Frotscher mentions the two known publications of Trabaci (1603 and 1615);[3] but he does not mention Trabaci's treatment of the canzona, and limits his analysis to Trabaci's toccatas. He does bring out the fact that Trabaci's works point to the stringed keyboard instruments. Frotscher also mentions Giovanni Macque[4] and the canzonas by him contained in the Woltz Tabulaturbuch.[5] However, none of the four canzonas in Woltz are variation canzonas. Examples of variation canzonas by Giovanni Macque may be found in British Museum Add. Ms. 30491. It is perhaps significant that the British manuscript is not mentioned in

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1. G. Frotscher, Geschichte des Orgelspiels und der Orgelkompositionen, 2 vols. (Berlin, M. Hesse, 1934/5)

2. A. G. Ritter, Zur Geschichte des Orgelspiels, (Berlin, M. Hesse, 1884)

3. Frotscher, op. cit., p. 218

4. Ibid., pp. 226-27

5. Basel, 1617

Eitner's Quellenlexikon,[6] but rather in the Miscellanea Musicae Bio-Bibliographica.[7] The net result is that Frotscher completely neglects the part played by the Neapolitan school in the development of the variation canzona and treats it as an innovation of Frescobaldi.

Among special studies bearing on the subject an important one for the present paper is Apel's "Neapolitan Links between Cabezon and Frescobaldi"[8] in which is discussed the keyboard music of the Neapolitan school where the variation canzona originated. It is, in fact, this article which first establishes the claim that the variation canzona originated with the Neapolitans and that many important characteristics of Frescobaldi's style have their origin in this comparatively obscure school of keyboard composers. Apel describes variation canzonas of Trabaci and gives evidence of the fact that Trabaci's works in that form precede Frescobaldi's. He also discusses the question

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6. Robert Eitner, Biographisch-Bibliographisch Quellenlexikon der Musiker und Musikgelehrten der Christlichen Zeitrechnung bis zur Mitte des Neunzehnten Jahrhunderts, 10 vols. (Leipzig: Breitkopf und Härtel, 1900/4)

7. Miscellanea Musicae Bio-Bibliographica: Musikgeschichtliche Quellennachweise als Nachtrage und Verbesserungen zu Eitners Quellenlexikon, in Verbindung mit der Internationalen Musikgesellschaft herausgegeben. (3 vols.) eds. Hermann Springer, Max Schneider, and Werner Wolffheim (Leipzig: Breitkopf und Härtel, 1912/16)

8. Willi Apel, "Neapolitan Links between Cabezon and Frescobaldi", article in Musical Quarterly, xxiv, 1938

of the kind of keyboard instrument for which the music of the period is written and, like Frotscher, reaches the conclusion that the Neapolitans preferred the harpsichord in contrast to the preference of the North Italians for the organ. Although Apel shows the importance of the Neapolitan School, he neglects to mention Giovanni Macque, the acknowledged founder of the school. A modern publication of Macque's works, edited by Watelet,[9] contains a capriccio sopra un sogetto solo as well as an example of a variation canzona from the British Museum Ms. Otto Kinkeldey's Orgel und Clavier in der Musik des 16ten Jahrhunderts[10] gives valuable information on the treatment of the chanson in keyboard music during the Renaissance and includes musical illustrations comparing the original chanson with the keyboard versions.

The introductions to various scholarly editions constitute a rich source of biographical information as well as a description and discussion of musical sources. Among those which have proved valuable are the biographical notes on Giovanni Macque written by Anny Piscaer in Watelet's edition of Macque,[11] the discussion of the sources of

9. Monumenta Musica Belgicae, vol. iv, ed. Jos. Watelet (Antwerp: De Ring, Berchem, 1938)

10. Otto Kinkeldey, Orgel und Clavier in der Musik des 16ten Jahrhunderts (Berlin: Breitkopf und Härtel, 1910)

11. Ibid., biographical notes by Anny Piscaer

Froberger's works by Guido Adler;[12] the notes by Hugo Botstiber[13] on Viennese keyboard music in the second half of the seventeenth century; and Adolf Sandberger[14] on Kerll. Worthy of special mention is Max Seiffert's account of Yale Ms. 5056 in his introduction to Dietrich Buxtehude's Werke für Orgel. Ergänzungsband.[15] This Yale manuscript is also discussed in Fritz Berend's Dissertation on Nikolaus Adam Strungk.[16] Berend brings out the fact that several Capricci in the Austrian Denkmäler XIII, 2[17] attributed to Georg Reutter der Ältere appear under the name of Strungk in the Yale Ms.

Luigi Ronga's book Gerolamo Frescobaldi[18] gives a full and detailed account of Frescobaldi's work, but neglects Frescobaldi's Neapolitan forbears. In the realm of

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12. Guido Adler, introduction to Denkmäler der Tonkunst in Osterreich, IV, 1.

13. Hugo Botstiber, introduction to ibid. XIII, 2.

14. Adolf Sandberger, introduction to Denkmäler der Tonkunst in Bayern, II, 2.

15. Max Seiffert, introduction to Dietrich Buxtehudes Werke für Orgel. Ergänzungsband (Leipzig: Breitkopf und Härtel, 1939)

16. Fritz Berend, Nikolaus Adam Strungk, Sein Leben und Seine Werke (Munich: Dissertation, 1913)

17. Ibid.

18. Luigi Ronga, Gerolamo Frescobaldi (Torino: Vincenzo Bona, 1930)

biography there is Franz Beier's article "Über Johann Jakob Frobergers Leben und Bedeutung fur die Geschichte der Klaviersuite."[19] Eunice Crocker's dissertation on the instrumental canzona[20] contains a discussion of the French polyphonic chanson, the form from which the canzona arose. Henry Mishkin's dissertation on the sequential episode recognizes the importance of the canzona as one of the media in which the sequence developed.[21]

With the exception of the Harvard Dictionary of Music,[22] the variation canzona finds comparatively little mention in general histories and dictionaries. Moreover, in the books of a general nature in which the variation canzona is discussed, we find contradictory statements about its earliest origins.

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19. Franz Beier, "Über Johann Jakob Frobergers Leben und Bedeutung fur die Geschichte der Klaviersuite," Sammlung Musikalischer Vorträge, vol. V, ed. Paul Graf Waldersee (Leipzig; Breitkopf und Härtel, 1884)

20. Eunice Crocker, "An Introductory Study of the Italian Canzona for Instrumental Ensembles and of its Influence on the Baroque Sonata." (unpublished Doctor's dissertation, Radcliffe College, Cambridge, Mass., 1943)

21. Henry Mishkin, "The Function of the Episodic Sequence in Baroque Instrumental Music." (unpublished Doctor's dissertation, Harvard University, Cambridge, Mass., 1938)

22. Willi Apel, Harvard Dictionary of Music Cambridge, Mass., Harvard University Press, 1944)

CHAPTER I

THE PERIOD IN WHICH THE CANZONA FLOURISHED

PREVALENCE OF VARIATION WRITING Ca. 1600

Independent instrumental music attained a position of importance in the seventeenth century. Two schools of keyboard music, the Spanish and the English, had existed in the Renaissance. In both of these schools, variation had played an important part, and as independent instrumental music gained in importance, the variation technique loomed larger. From two points of view this technique answered the needs of the new music. First, it furnished the composer with an idiomatic instrumental technique (as opposed to vocal) and secondly, it furnished a unifying device which composers of the day felt was necessary in adapting vocal forms to instrumental media.

Beginning with a group of lutenists--Narbaez, Fuenllana, and Valderrabano--the Spanish school culminated in the great keyboard composer Antonio de Cabezon (1510-1566) who used the cantus firmus principle in his organ variations. The keyboard composers of the English school used both the cantus firmus principle and the principle of melodic variation in their compositions for Virginals. The best known composers of the English school were William

Byrd (1543-1623), John Bull (1562-1628), and Orlando Gibbons (1583-1625). Their keyboard works are preserved in the Fitzwilliam Virginal Book dating from the first quarter of the seventeenth century. These works represent an abstract instrumental style which contrasts with the affective approach of the Italians.

In the early seventeenth century the English influence spread to the continent. The Dutch composer Jan Pieterszoon Sweelinck (1562-1621) absorbed the English variation techniques and virtuoso style and applied them to a contrapuntal form derived from the vocal motet. His close connection with the English school was fostered by his personal friendship with John Bull who, along with another English harpsichordist, Peter Phillips, lived for a time in the Netherlands. Sweelinck's influence was of such great importance that he was known as the "maker of German Organists".

In Italy the variation technique was found in variations applied to a single dance in keyboard music, in sectional variations on bass melodies, and in fugal forms. In the dances the varied couple was the basic form--a form in which the second dance used the same melody as the first but in a different meter. The oldest types of dances, the passamezzo and saltarello, and pavane and galliard were succeeded by the allemande and courante (corrente). The

varied couple was the nucleus of what was later to become the variation suite.

A set of sectional variations on bass melodies like the moniche, ruggiero, tenori da Napoli, passamezzo or romanesca was called partita. These variations, and also the chaconne, belonged to stylized dance music. The passamezzo antico or romanesca which had its origin in the Spanish melody known as Guardame las Vacas, was used by Cabezon and the early Spanish lutenists as a basis for their variations. In Italy the sectional variations were written for one or two instruments and were an important part of early Baroque chamber music.

The fugal forms which originated in imitation of vocal models were among the most important of the instrumental forms of the time. Both the motet and the Franco-Flemish chanson served as models, respectively, for the ricercar and the canzona francese or canzona per sonar. During the early and middle Baroque periods they retained their sectional form. However, in the absence of text, a unifying device was sought, and the monothematic principle combined with variation was the means found for obtaining it. Variation was applied to fugal forms in different ways. The earliest method, found in the sixteenth century, consisted of ornamented versions of specific vocal pieces. Belonging to this class are canzonas by Andrea Antigo and Andrea Gabrieli

examples of whose work are shown in Kinkeldey's Orgel und Clavier.[1] By comparing them with the original versions Kinkeldey shows how the original contrapuntal structure becomes completely obscured. Such arrangements were characteristic of the sixteenth century. From this point the first step in the direction of the independent canzona was taken by the Venetian, Girolamo Cavazzoni, in his Intavolatura cioe recercari, canzoni, himni, magnificati . . . (1542) in which he used thematic material from Josquin's chanson, Fault d'Argent, and made his own contrapuntal treatment of the material.

The early Baroque applications of variation technique to imitative forms were (1) to write a monothematic work and vary the countersubjects[2] and (2) to use rhythmic variants of the original theme as subjects of succeeding sections of a composition. In the first application of variation technique, augmentations and double augmentations of the subject became canti fermi around which coloristic figurations were woven after the manner of the English Virginalists. The second technique, whose earliest manifestations were found in Naples around 1600, gave rise to the

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1. Otto Kinkeldey, op. cit.

2. A procedure found in Frescobaldi's and especially in Sweelinck's works

variation ricercar and variation canzona. In the variation canzona and ricercar the modifications of the original theme arise mainly from contrasts in meter and tempo between succeeding sections of the form. The technique of thus using rhythmic variants of the same thematic material exists in the varied couple of sixteenth century keyboard dances.

The late Baroque fugue was more unified than its predecessors both in texture and in formal structure. The fugue differs markedly in texture from the Sweelinck fantasia. In the Sweelinck fantasia there are contrasting voices brought about by use of augmentations and double augmentations of the subject against a highly florid counterpoint. The fugue has homogeneous voices. In the case of the variation canzona and ricercar the sectional character of the form with its rhythmic contrast between sections gives way to monosectional form with an evenly flowing rhythm throughout.

THE DOCTRINE OF AFFECTIONS AND ITS RELATION TO KEYBOARD MUSIC

Along with the rise of independent instrumental forms the advent of the Baroque period was characterized by a new emotionalism; an expression of violent emotions not countenanced in the Renaissance. Count Bardi set the tone for this new approach in his reaction against counter-

point and stress on the importance of the underlying mood of a composition. The principle found in Renaissance music of using an ascending line to accompany the word "heaven" was considered naive by the theorists of the new school who were interested in representing the underlying emotional content of the words. Vincenzo Galilei in his Dialogo della musica antica e della moderna (1581)[3] says:

> . . . they will say they are imitating the words when among the conceptions of these there are any meaning "to flee" or "to fly"; these they will declaim with the greatest rapidity and the least grace imaginable. In connection with the words meaning "to disappear", "to swoon", "to die", or actually "to be extinct" they have made the parts break off so abruptly that instead of inducing the passion corresponding to any of these they have aroused laughter and at other times contempt in the listeners who felt they were being ridiculed. . . . When an ancient musician sang any poem whatever he first considered very diligently the character of the person speaking: his age, his sex, with whom he was speaking and the effect he sought to to produce by this means.

In the late Baroque period the doctrine of the affections crystallized in terms of techniques and figures. For example, the descending chromatic ground bass came to represent the affection of grief, and we find it so used in the Crucifixus of Bach's B-minor Mass and in Purcell's "When I am laid in earth" from Dido and Aeneas. The association of the minor mode with sadness and the major with happiness is also a product of the late Baroque era.

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3. Oliver Strunk, Source Readings in Music History (New York: W. W. Norton, 1950)

At the outset the new style was concerned solely with the interpretation of words, so that music for solo keyboard instruments was excluded from the new concept. According to Vincenzo Galilei the organ and clavier were ill adapted to the expression of the new emotionalism. Galilei was one of the chief exponents of the new school and an ardent champion of the stilo recitativo. He maintained that the limitations of keyboard instruments made it impossible for even the best organ composers of the time--men like Merulo, Guami, and Zarlino--to express the affections adequately. Nicolo Vincentino, moreover, held that the affective nature of vocal music allowed the use of harmonic and melodic irregularities which were forbidden to the keyboard composer.[4]

It is perhaps not coincidental that Galilei referred to Venetian composers when he said that keyboard music could not represent affects. The new approach soon made itself felt in keyboard music. It was the Neapolitans, Trabaci and Mayone, who first introduced the new style in the toccata while Frescobaldi climaxed the work of the Neapolitans. In 1624 Frescobaldi wrote in the introduction to his Il primo libro di capricci. . .

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4. Otto Kinkeldey, op. cit.

> I wish to make it clear that in those passages which appear irregular with respect to contrapuntal usage one must first ascertain the affection (affetto) of the passage, the purpose of the composer in terms of the musical objective, and the manner of performance.[5]

The significance of the doctrine of affections in keyboard music could be felt in its effect on performance. The keyboard instruments of the time did not, of course, have the possibilities of changes in dynamics available in the nineteenth century. The introduction to Frescobaldi's volume of Capricci (1624)[6] and eyewitnesses of Froberger's performances[7] attest to the fact that great freedom was allowed in tempo and that tempo rubato was employed. The seventeenth century marked the end of mensural notation with its exact mathematical relationships between meters (as evidenced also in the introduction to Frescobaldi's Capricci of 1624).

HARMONIC STYLE IN THE EARLY BAROQUE

The melodic line was the motivating element in the polyphonic style of the sixteenth century--a style brought

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5. Reproduced in Antologia di Musica Antiqua e Moderna per Pianoforte, vol. IV, ed. Gino Tagliapietra (Milano: G. Ricordi, 1931/2)

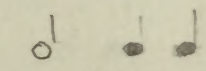
6. See p. 117

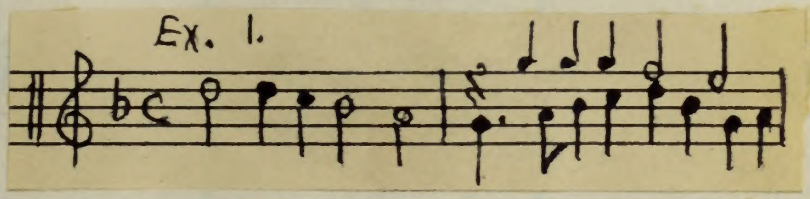
7. See pp. 136-37

to its climax by Palestrina. The relationship between lines was governed by consonance and dissonance, with the triad considered as the complete consonance. Two developments which took place around the year 1600 combined to focus attention on the chordal aspect of music. The first was the highly developed keyboard virtuosity of the English who used broken chords as a method of extending their keyboard technique. The second was the use of the organ in accompanying choral compositions in Venice. It was customary for the organists to read from score, and when the problem of accompanying polychoral motets arose, it was necessary to find some simplified method of indicating to the organist what notes he must play. Supposedly, the device of indicating the intervals above the bass line with figures was developed first by Viadana. Thus the practice of using the thoroughbass or basso continuo became established; a practice which focused attention even more strongly on the chordal aspects of music. Thinking in terms of chords instead of purely in terms of intervals led to greater freedom in handling intervals and hence, freer use of dissonance.

Curt Sachs[8] writes of the concept of "the opening of space"--the reaching out for infinity--as being characteris-

8. Curt Sachs, Rhythm and Tempo (New York: W. W. Norton, 1953)

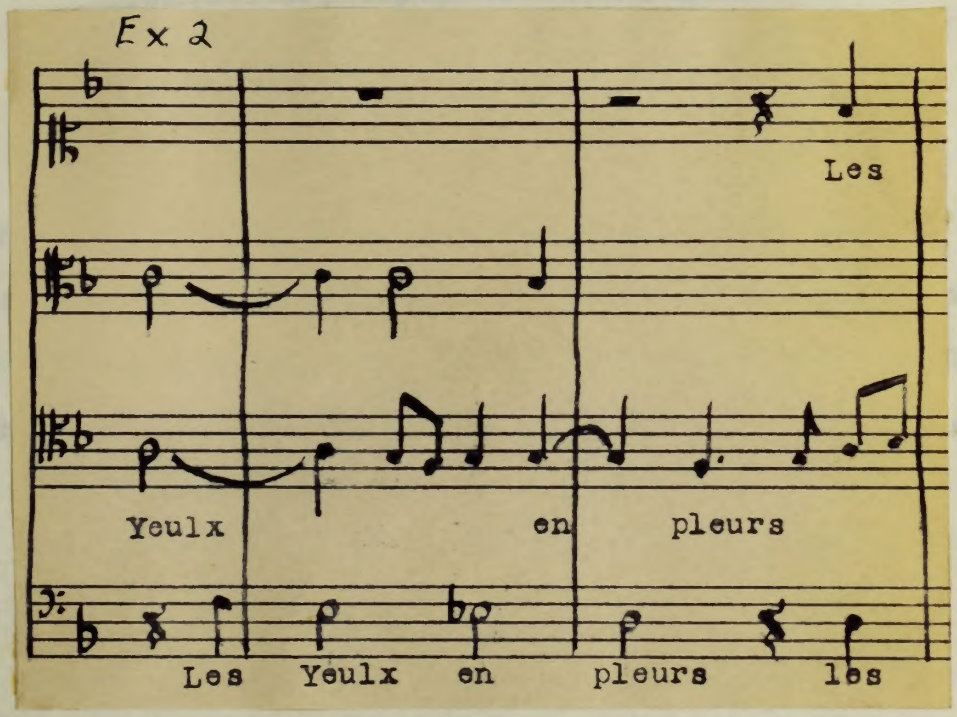
tic of Baroque art. He indicates how in the case of music the concept finds realization in upbeat beginnings and upbeat entries of subjects that produce the effect of continuing something that had already begun. We can see this principal operate in the case of the canzona theme which had its inception in the sixteenth century. In the Baroque period the dactylic rhythm  in repeated notes gradually gave way to during the course of the seventeenth century. The upbeat version is first seen in entries following the first entry of the subject, in which context it is found almost from the beginning. Example 1 shows the opening bars of a canzona by Trabaci:



By the late Baroque period three repeated notes beginning on an upbeat can be considered the characteristic fugue subject of the canzona type. An example of this is the subject of Bach's D-major fugue from the Well-Tempered Clavier, Book II.

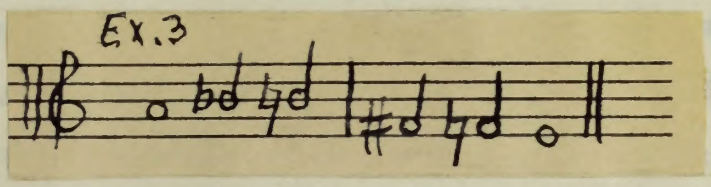
The expressiveness of the early Baroque gave rise to a much freer use of chromaticism. The introduction of chromaticism into music came about in connection with the

Italian madrigal in its stress on more affective interpretation of the text. Its earliest exponents were Adriaen Willaert (ca. 1480-1562) and his pupil Cipriano de Rore (1516-1565). Note in the following example de Rore's use of a chromatic line to interpret the text "Les yeulx en pleur" (see example 2):



Chromaticism made its way into the canzona more slowly perhaps than into any other form. The canzona was at once the most conservative chromatically and the most advanced in tonal feeling of any of the forms of the day. Little of the Gesualdo influence can be seen in Giovanni Macque's canzonas, though some of his other keyboard compositions

such as the Durezze e Ligature or Consonanze Stravaganti exploit the chromatic idiom of the day. Similarly Frescobaldi rarely shows his wilder flights of chromaticism in his canzonas, although some of the ricercar subjects are quite chromatic (see example 3):



The chromaticism of the seventeenth century is linear; it arises from the interpolation of chromatic tones into the modes and not from altered chords. Chromaticism finally brought about the breakdown of the ecclesiastical modes.

CHAPTER II

ORIGINS OF THE CANZONA: THE CHANSON

The chief source from which the canzona took its departure was the polyphonic vocal chanson of the Paris school of the middle of the sixteenth century. The canzona is often thought of as being derived from the chanson in the same sense that the ricercar is derived from the motet, but the connection between canzona and chanson is much closer, particularly in the field of keyboard music. Both the canzona and the ricercar had a sectional structure from the outset, with definite cadences between sections and without points of imitation such as characterized the motet. This sectional structure is present in the Paris chanson, a form which resulted from a fusion of Flemish and Italian influences and reached its finest development in the mid-sixteenth century.

While the Flemish school was developing a contrapuntal style towards the end of the fifteenth century, (a style based on equality of voices and--beginning with Josquin--imitation) the frottola, antithetic in concept, arose in the South. The frottola was chordal, with the upper part holding the chief melodic interest. A composition in this form consisted of several short sections repeated in varying schemes. Little imitation was used and the texts

were of a frivolous nature. It is possible that the accompanying voices were played by instruments. Eunice Crocker[1] stresses the importance of the frottola in influencing the chansons of the Paris school in the following respects: increased simplicity of texture; use of repetitions of sections; stretto-like imitations at the beginnings of compositions; mood; and rhythm.

At the end of the fifteenth century and the beginning of the sixteenth the chanson was Flemish in character. This period saw the discarding of the cantus firmus and the use of voices of equal interest. The chansons of Josquin are typical of this period, with their homogeneous voices, unchanging texture, and points of imitation; all of which tend to destroy any feeling of sectional character in a piece thus giving it a unified structure. In the second quarter of the sixteenth century the Paris school, with its characteristically French flavor emerged. The Flemish texture became lightened, (influenced probably by the frottola) and homophonic sections were included; and contrasts in texture and marked cadences between sections gave articulation to the form. Claudin de Sermisy and Clement Janequin are representative composers of this school, a school that was made famous in the publications

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1. Eunice Crocker, op. cit.

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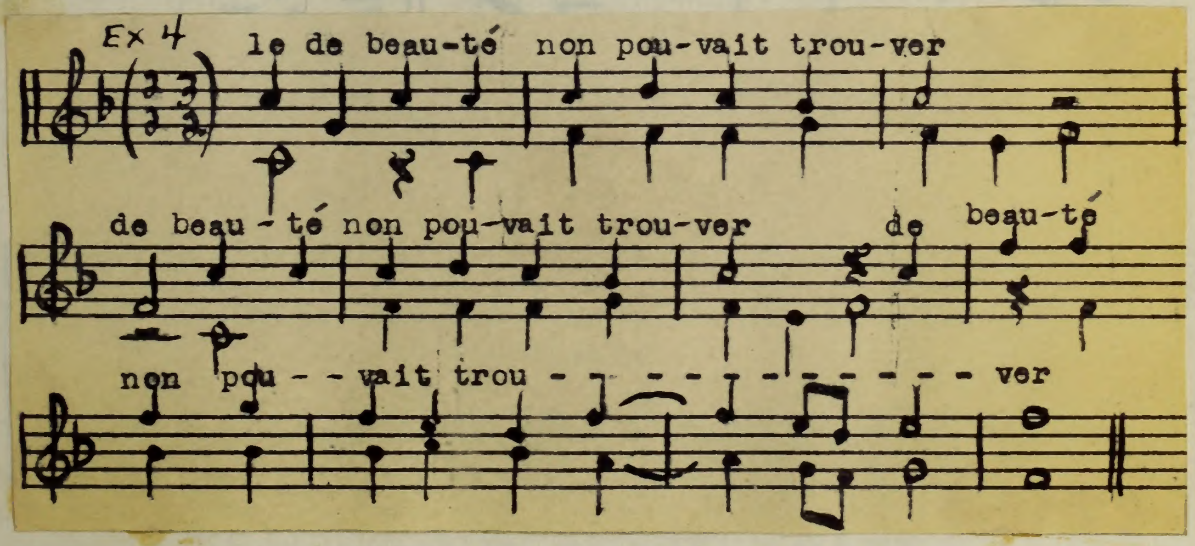
1. Maurice Crocker, op. cit.

of Attaingnant. In the latter half of the sixteenth century the vers mesurée was introduced. In it the long and short syllables of the text were reproduced in the music by giving the long syllables twice the duration of the short. The vers mesurée was of no importance in the history of the canzona.

In the Flemish chanson the principle of recapitulation, prominent in the later canzona, is already found. In Josquin's chanson Fault d'Argent the first section is recapitulated literally at the end of the piece, though there are no conspicuous cadences and the procedure is carried through using points of imitation.

In the Paris chanson frequent repetitions of lines of the text are found along with repetitions of the musical material (see example 4):

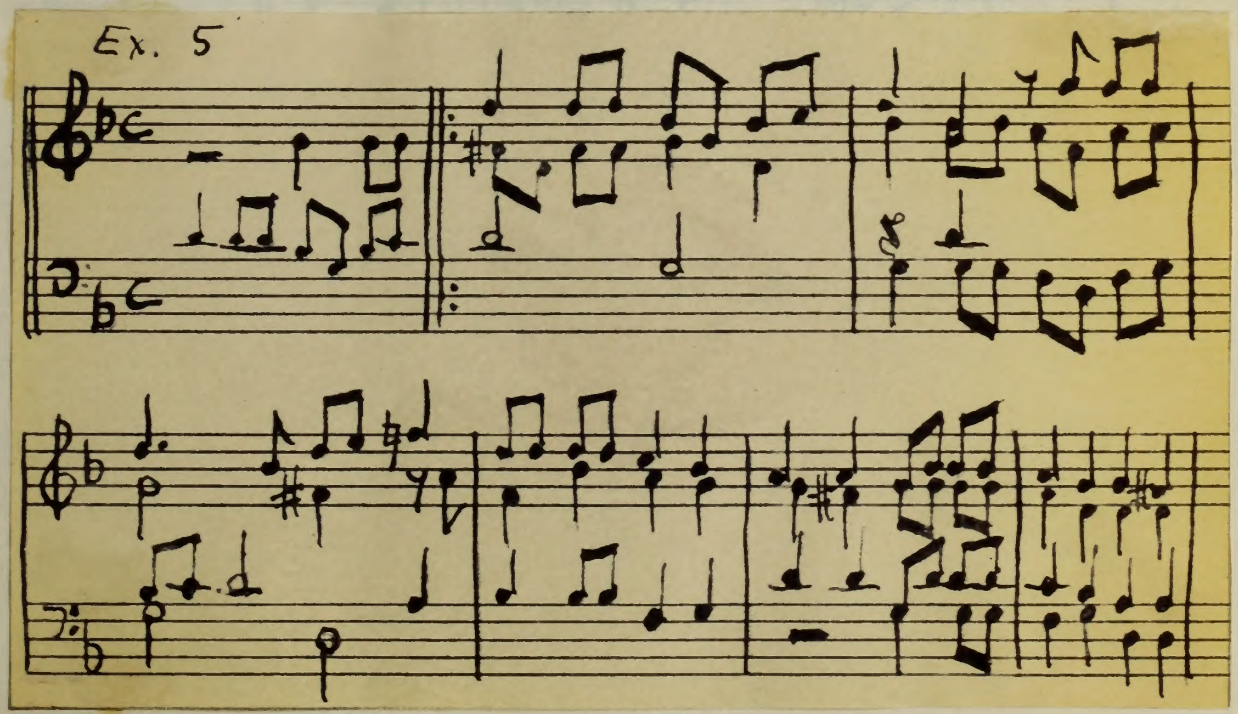


From this school, also, comes the characteristic first subject beginning with repeated notes in dactylic rhythm. First subjects using repeated notes in dactylic rhythm are found throughout the canzona literature.

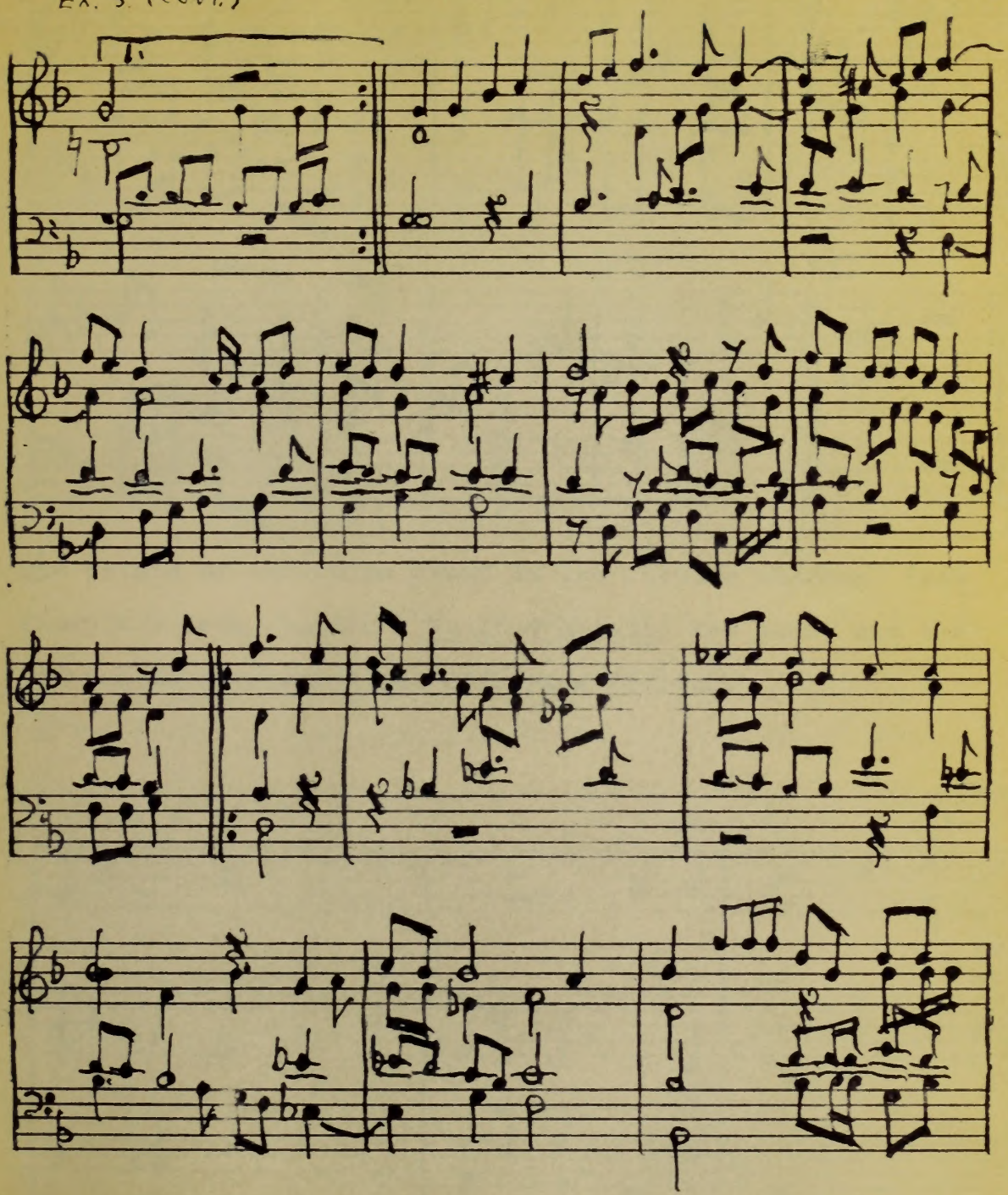
In the second quarter of the sixteenth century Flemish composers such as Gombert, Willaert, Arcadelt, Crequillon, and Clemens non Papa were strongly influenced by the Paris chanson and in turn influenced the canzona. Example 5 shows a chanson of the kind that became the model for the canzona. Its formal scheme is as follows:

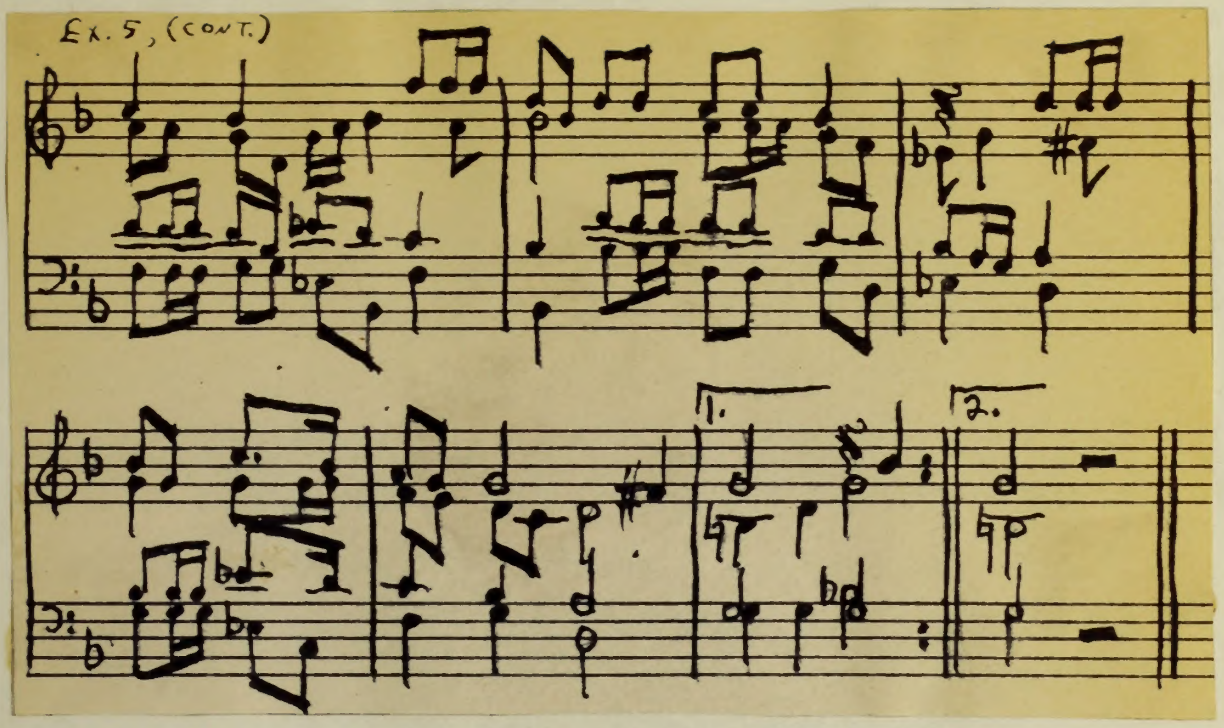
AABCDCD

Costeley, Chanson, Mais que sert la richesse

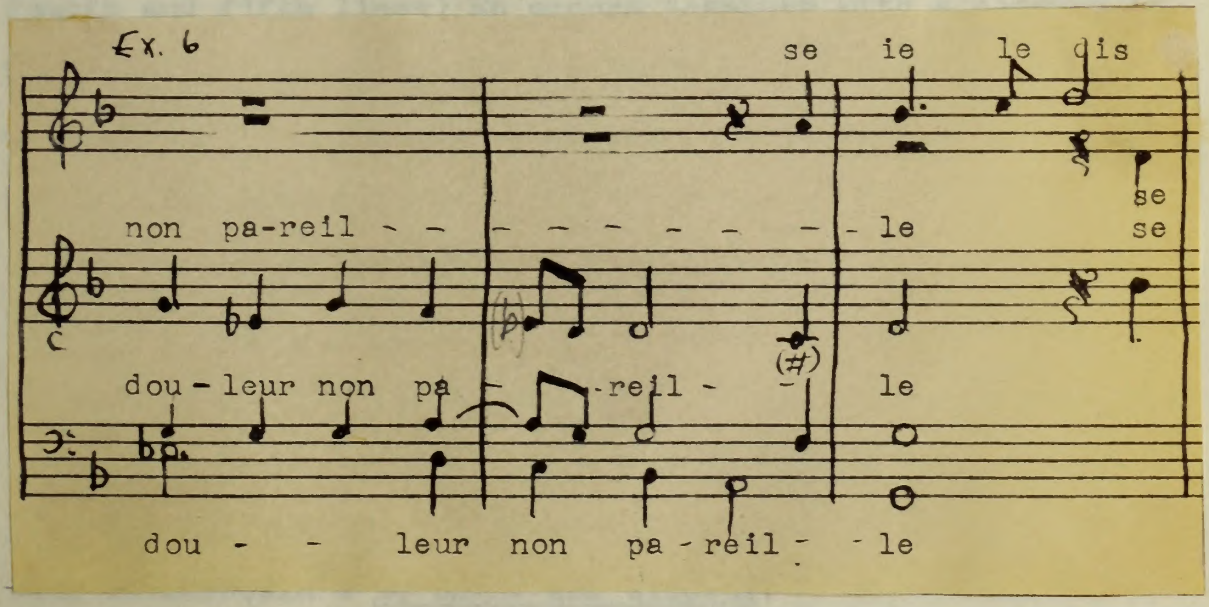


Ex. 5. (cont.)



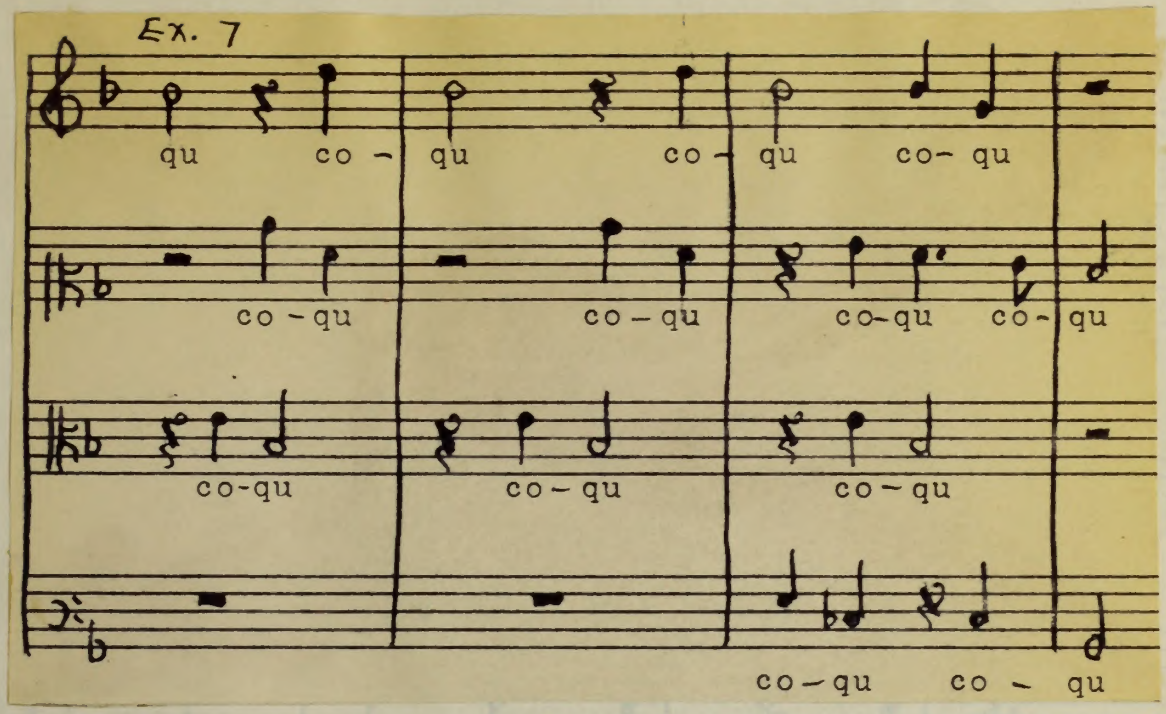


The points of imitation found in the Flemish chanson (see example 6 from Josquin's Fault d'Argent) are gone, and the cadence is approached in deliberate fashion.



For example, in measure 7 of the Costeley chanson the movement is deliberately slowed up into block chords moving in quarter notes so that the end of the section is unmistakeable. There are contrasts between homophonic and contrapuntal texture and also between rates of movement (the place just mentioned is an example). In example 5, bar 22, after the cadence in Bb, we suddenly have 8th and 16th notes introduced for contrast to the quarter and 8th note movement of the preceding section. Furthermore, the tonality of the piece shows a strong trend toward major and minor. The composition is notated as a transposed Dorian on G; but in the first section the note E does not occur at all, and it is the E which distinguishes the Dorian from the minor mode on G. In the second section E-natural occurs along with a shift in tonality towards D. In the third section (see fourth and fifth lines) Eb occurs together with a cadence in Bb, and thus the piece gives a feeling of modulation from G-minor to the related keys of D-minor (minor dominant) and Bb-major (relative major).

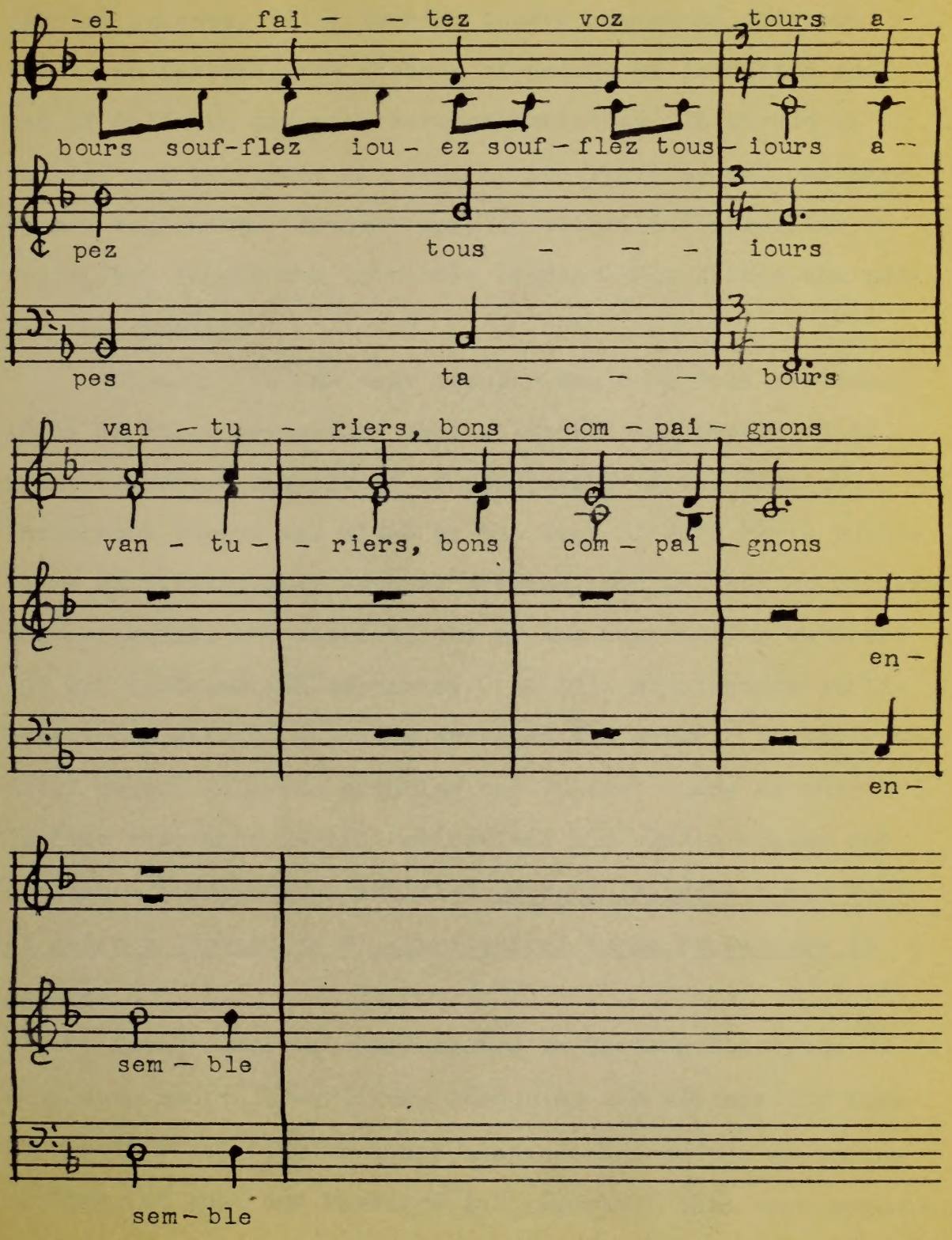
A type of chanson of the Paris school which is of interest, though of less artistic merit, is the program chanson with its imitations of bird calls, battle noises, etc. Clement Janequin has chansons entitled L'Alouette, La Guerre, Le Chant des Oiseaux. Example 7 shows imitation of a bird call in Janequin's Le Chant des Oiseaux.



These program chansons had their instrumental counterpart in some of the Capriccios of Frescobaldi and of the middle baroque Viennese composers. The title Capriccio cucu is found in Frescobaldi and many other composers. In La Guerre by Janequin is an interesting example of a change in meter between sections of a piece. See example 8, page 21. The section in triple meter in this example shows a kind of duetting texture that was frequently used in canzona literature.

The chief characteristics of the Paris chanson, the model of the canzona, can be summed up as follows: (1) Lively tempo and use of black notes, (2) first subject which uses repeated notes in dactylic rhythm, (3) duple

Ex. 8.


-el fai - - tez voz tours a -
bours souf-flez iou - ez souf - flez tous - iours a --
pez tous - - - iours
pes ta - - - bours
van - tu - riers, bons com - pai - gnons
van - tu - - riers, bons com - pai - gnons
en -
en -
sem - ble
sem - ble

rhythm, (4) repetition and recapitulation of sections in varying schemes, (5) a leaning toward homophony and contrasts in texture, (6) absence of points of imitation and use of definite cadences between sections. It should be pointed out that many chansons of the Paris school had homophonic beginnings and some were in almost pure familiar style, but it was the imitative chanson that became the model for the canzona.

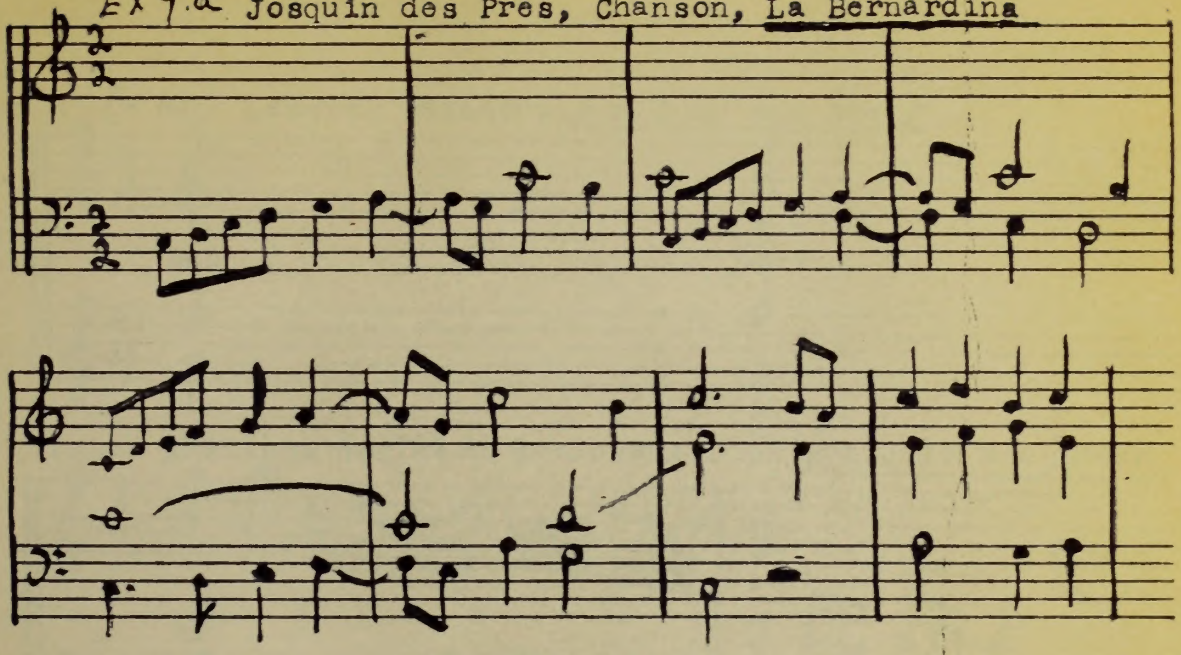
Chansons became very popular and took hold particularly in Italy where they were collected and reprinted in great numbers. The spread of popularity of the Chanson throughout Europe was aided by the work of such Paris publishers as Attaingnant, Jacques Moderne, and Le Roy et Ballard who recognized the adaptability of the chanson for keyboard and for instrumental ensembles. In 1531 Attaingnant published three sets of chansons arranged for organ. In Italy the chief center of music printing was Venice. Here Antonio Gardano reprinted French collections and also composed and published a collection entitled Canzoni francese a due voci di Antonio Gardano et di altri autori buone da cantare et sonare.

Among composers represented in these collections were such men as Crequillon, Janequin, and Clemens non Papa The great popularity of their chansons led to the arranging of them for lute and keyboard instruments. Lute arrangements

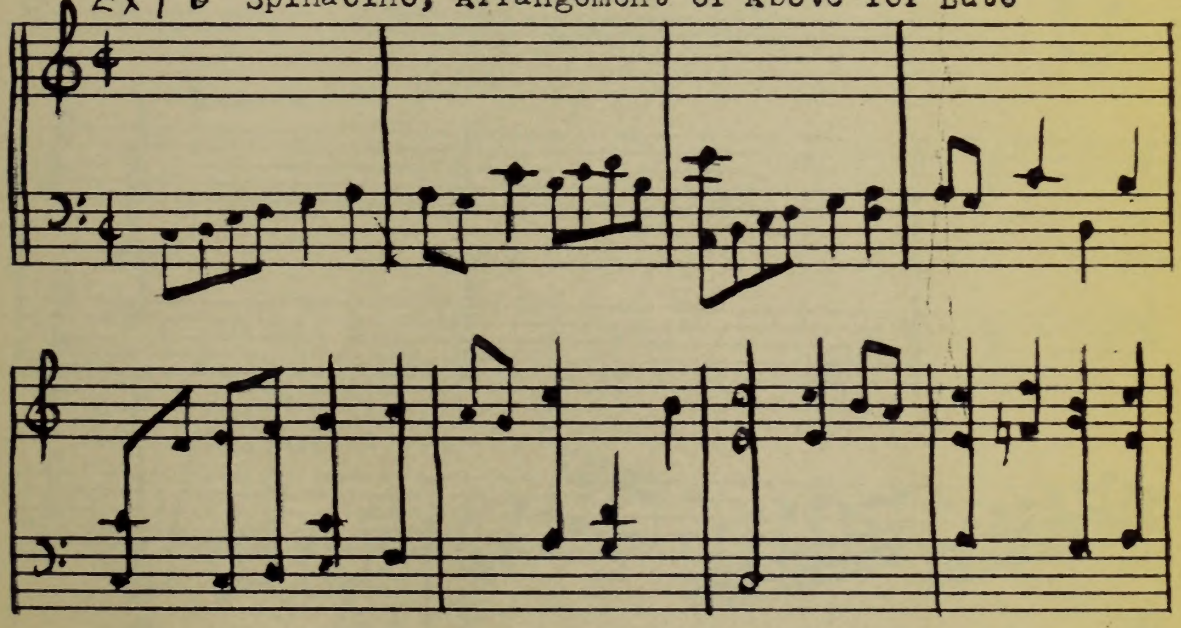
were made by such composers as the Italian Francesco da Milano (1536-46), Hans Neusidler in Germany, and Luis de Narbaez in Spain. Keyboard arrangements were made by Marcantonio da Bologna (1523) and the French publisher Attaingnant (1530-31); Andrea Gabrieli wrote Canzoni alla francese per l'organo (1571). Antonio Valente's Intavolatura di Cimbalo: ricercate, fantasie, canzoni francese. . . which appeared in Naples in 1576, is the earliest known publication of Neapolitan keyboard music. It contains versions of chansons transcribed for keyboard one of which (Sorteme plus de Filippa de Monte con alcuni Fioretti d'Antonio Valente) is followed by a highly coloristic and virtuoso version called Sorteme plus disminuita. Keyboard and lute arrangements had been first made in the fifteenth century by Paumann and were continued by the group known as the colorists, Kotter, Kleber, Bernhard Schmid (elder and younger). Such arrangements were quite free. Parts were omitted or distributed differently so that they could lie under the hands. Coloraturas and non-harmonic tones were freely added until often the original counterpoint was obscured completely. Example 9 shows an arrangement for lute of a chanson by Josquin des Pres[2] and example 10, page 25

2. Source: Harmonice-musices Odhecaton. Canti C., (Venetia; Petrucci, 1503), reprinted in Geschichte der Musik in Beispielen, ed. Arnold Schering, 62b. The Odhecaton was the earliest published collection of chansons and contained chiefly works of Franco-flemish composers. Most of the compositions contained therein have no texts, but they cannot be considered instrumental music in the usual sense of the word.

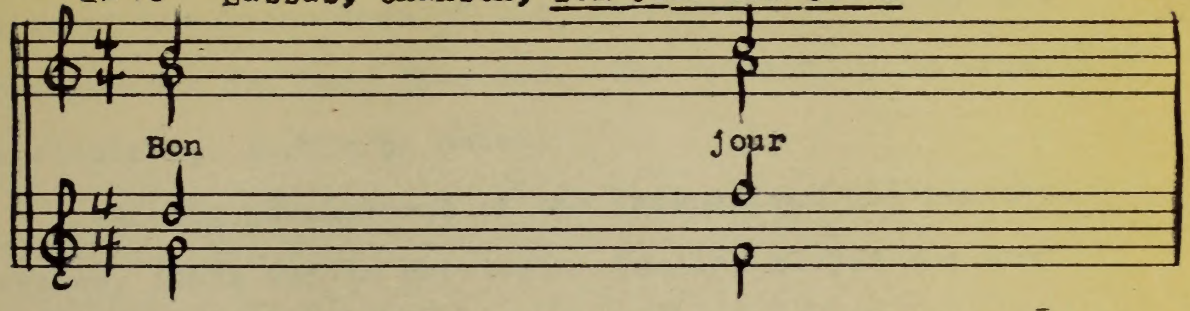
Ex 9.a Josquin des Pres, Chanson, La Bernardina



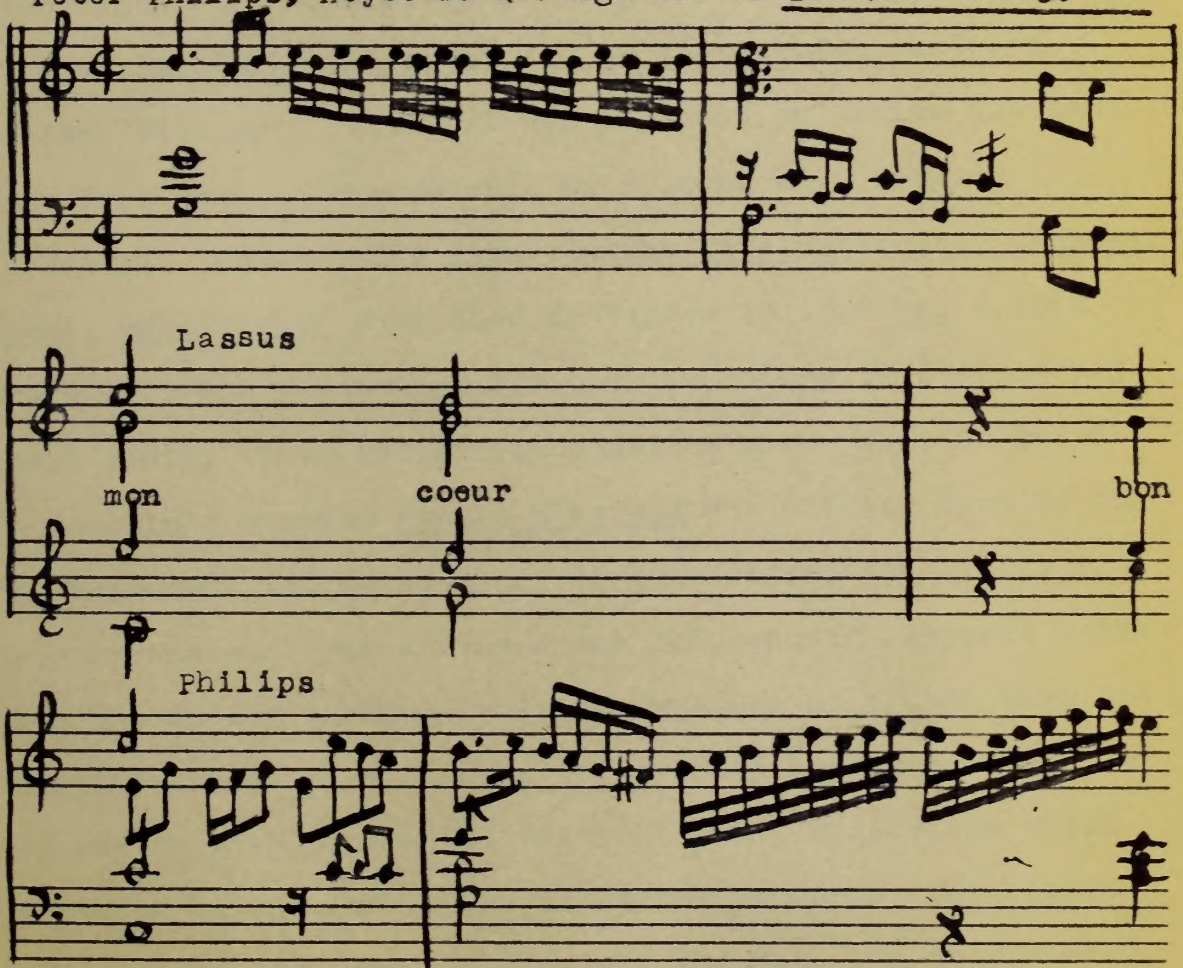
Ex 9 b Spinacino, Arrangement of Above for Lute



Ex 10 Lassus, Chanson, Bon Jour mon Coeur



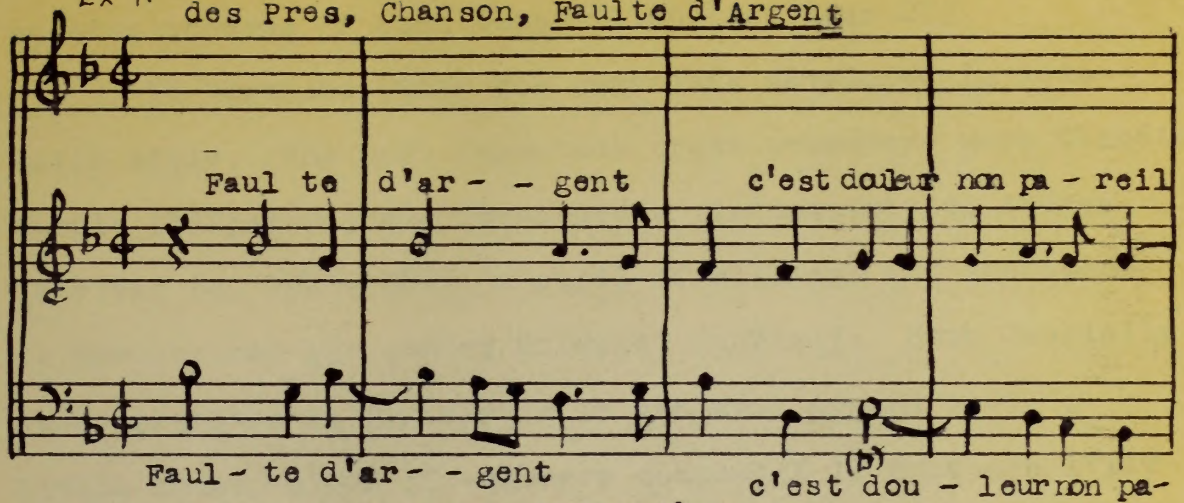
Peter Philips, Keyboard Arrangement of Bon Jour mon Coeur



shows an arrangement for keyboard of a chanson by Orlando di Lasso. In both, the notes of the original melody are retained, while the style of writing is modified in consideration of the techniques of the instruments for which the arrangements had been intended. The coloration in example 10 particularly, should be noted.

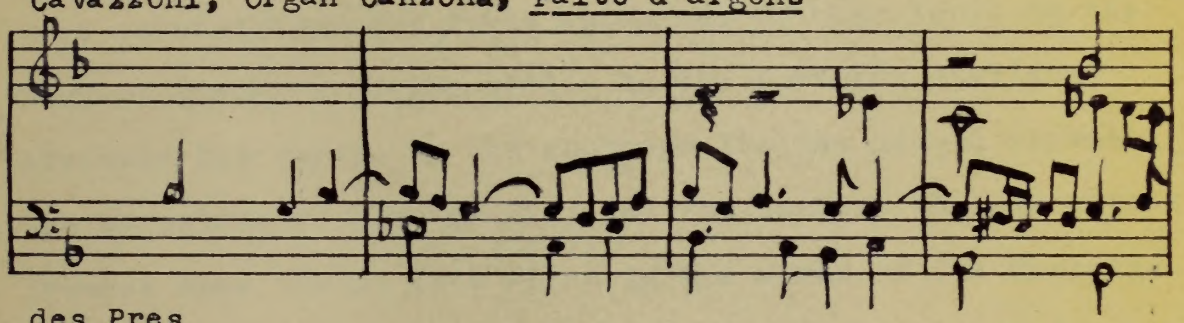
In the development of the independent instrumental canzona, Italy and in particular Venice, played the most important role. The first generation of Venetian composers were an international group led by the Flemish musician Adriaen Willaert. Willaert was followed by native Italian composers such as Marcantonio da Bologna and Girolamo Cavazzoni. Cavazzoni's Intavolatura cioe recercari, canzoni, himni, magnificati published in Venice in 1542 was a work which laid the foundation for the literature of Italian keyboard music. This collection contains a composition based on Josquin's chanson Faulte d'argens but differs from it in the treatment of the themes. It goes beyond the limits of mere arrangement and stresses the contrapuntal aspects rather than the purely virtuoso. It was written at a time when the usual treatment of a chanson in keyboard arrangement was to overlay it with ornamental "diminutions", a practice which persisted to the end of the sixteenth century. Cavazzoni retained the ABA form of Josquin's chanson, but only the first theme is used literally. Example 11 compares the

Ex 11 des Pres, Chanson, Faulte d'Argent

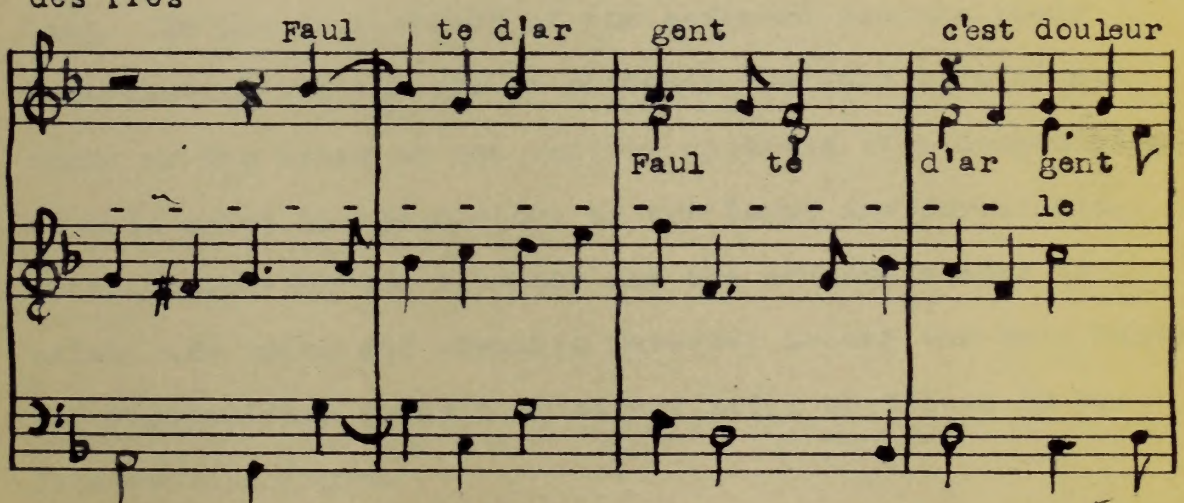


Faul - te d'ar - - gent c'est (b) dou - leur non pa-

Cavazzoni, Organ Canzona, Falte d'argens

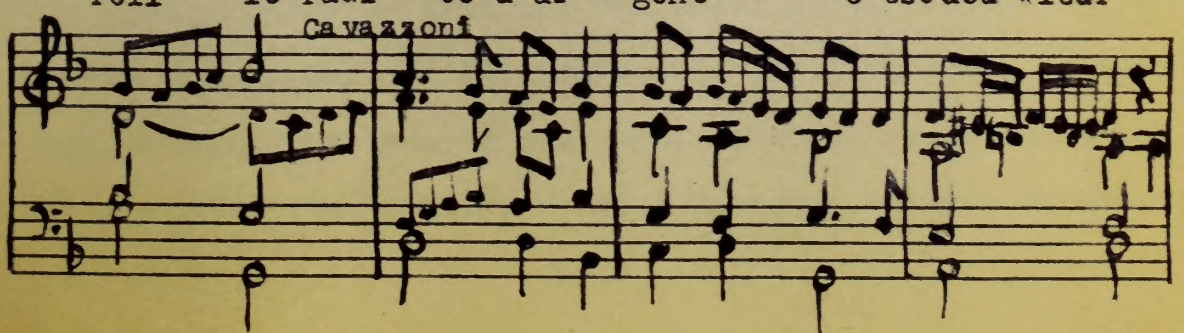


des Pres



reil - - le Faul - te d'ar - gent c'est dou - leur

Cavazzoni



opening phrases of each composition,(see page 27).

In Northern Italy the organists developed in idiomatic style. The most important organ composers were Claudio Merulo (1523-1604) who developed a virtuoso style; Andrea Gabrieli (c. 1520-1586), a pupil of Willaert and successor to Merulo; and his nephew Giovanni Gabrieli. Both Gabrielis were organists at St. Mark's in Venice. Around 1600, a little known school of keyboard composers in Southern Italy were establishing the style which was to bear fruit in the work of Girolamo Frescobaldi. As the Northern Italians stressed the organ, so the southern Italian school stressed the harpsichord. In the field of the toccata the new expressiveness made itself felt first in the works of the Neapolitans. In the development of the keyboard canzona their contribution was the use of rhythmic variants of a single theme as the bases of the various sections of a composition. At this point in the history of the forms the formal distinction between the ricercar and the canzona ceases to exist, and tempo and thematic material become the only basis for distinction, a basis which can still be traced in the late Baroque fugue.

To summarize briefly: the instrumental canzona is the direct counterpart of the polyphonic vocal chanson. Formally, the influence is seen in the repetition and recapitulation of sections. Texturally, we find leanings towards homophony

and interest in contrasts of textures. Thematic material is often taken over directly from the chanson, and the characteristic opening subject, taken from the chanson, is found even more frequently in the canzona. Essentially then, the canzona composers picked one type of chanson as their model. By the middle of the 17th century the history of the canzona for instrumental ensembles merged with that of the sonata da chiesa and the term canzona came to be applied to the fugal movement. (The term is so used by Purcell). The keyboard canzona, however, retained its identity and its name throughout the 17th century, until it finally merged with the fugue.

CHAPTER III

FUGAL FORMS OF THE SEVENTEENTH CENTURY

The fugal forms of the seventeenth century constituted the core of the instrumental music of the time. These forms occur under such names as ricercar, fantasia, fancy, capriccio, and canzona. The term fugue may be found as early as 1607 in Germany where it was used synonymously with the term canzona in a publication by Bernhard Schmid entitled Fugen oder wie es die Italiener nennen, canzoni alla francesi. These terms are linked also in the Woltz Tabulaturbuch (1617) in which the title page refers to. . . Schönen, lieblichen fugen und canzoni alla francesi. In his publication of 1603 Trabaci uses the term fugha to designate a subject of a ricercar viz., decimo tono transportato con una fugha sola.

The term ricercar was used with a variety of meanings during the seventeenth century. Of the various forms which took the name ricercar the most important was the imitative ricercar. In another sense, however, the word ricercar was used to denote a piece which exploited the virtuoso possibilities of an instrument. Early lute ricercars in Petrucci's Intavolatura di lauto (1507) are of this type, as well as later pieces by Francesco da Milano (1547) and Vincenzo Galilei (1563). The history of the imitative

ricercar for organ begins (as does that of the keyboard canzona) with Girolamo Cavazzoni's Intavolatura cioe ricercari, canzoni, himni, magnificati (1542). the imitative ricercar is the instrumental counterpart of the vocal motet. It is, therefore, an imitative treatment of several themes, in successive sections, which correspond to the points of imitation in the motet. It is generally serious in character, and makes use of themes moving in long note values. Cavazzoni's treatment of the organ ricercar distinguished it, from the beginning, from a mere textless motet because it had definite cadences between sections instead of having points of imitation. He also had fewer subjects and longer sections than were found in the motet. The division into definite sections marked off by cadences was a characteristic of the chanson rather than of the motet.

About 1550, in the works of Andrea Gabrieli, there originated a type of learned ricercar, usually monothematic, that persisted throughout the Baroque Era. Sweelinck's fantasias are examples of this monothematic ricercar and there is also an example in Trabaci's publication of 1603 of the ricercar con una fugha sola.

The fantasia was considered a somewhat freer version of the strict ricercar. In this sense it was first adopted by the lutenists in their attempts to adapt the contrapuntal style of the motet to the technical limitations of their

instrument. It was used thus by Marco d'Aquilo (1536), Luis da Milan (1536), and Francesco da Milano (1647). In the English virginal school the term fantasia covered a rather wide variety of types, such as free ricercar, program pieces, and tablatures of chansons. In the usual seventeenth century meaning of the term there is no clear distinction between fantasia and ricercar; Frescobaldi uses them interchangeably. The term "fancy" applies to the ensemble fantasia of the English school, the chief source of ensemble fantasias in the seventeenth century.

Just as the ricercar and fantasia are derived from the motet, the canzona and capriccio are the instrumental counterparts of the vocal chanson. The term canzona (or canzone)[1] also had other meanings in the seventeenth century. It referred to a type of serious, lyrical poem, usually in four or five stanzas of eight lines each, which was written from the thirteenth to the seventeenth centuries. It also referred to certain sixteenth century forms of Italian vocal music such as early members of the frottola family and later some popular forms of the villanella type.

The instrumental counterpart of the vocal chanson was as Canzona alla francese or canzona da sonar. In the field

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1. Plural canzone (or canzoni).

of ensemble music the term Canzona da sonar became shortened to Sonata. The baroque trio sonata was the outgrowth of the canzona for small groups of instruments. In the trio sonata the individual sections of the canzona became expanded to the point of becoming separate movements. The term capriccio, as used by many composers, notably Froberger, is indistinguishable from the term canzona. With other men, such as Frescobaldi, Capriccio denoted a canzona with a special theme, e.g. Capriccio sopra il cucu or Capriccio sopra Ut re mi fa sol la. In the Capriccio cucu and other similar pieces found throughout the history of the canzona, we can see the influence of the program chanson.

Bukofzer uses the term variation ricercar in two different senses. He uses it to refer to the counterpart of the variation canzona, and he uses it also to refer to a monothematic ricercar in which "the theme was kept relatively constant but was combined successively with new countersubjects."[2] In this second category would fall the Sweelinck fantasias. Ricercars of both types are found in Frescobaldi.

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2. Manfred Bukofzer, Music in the Baroque Era (New York: W.W. Norton, 1947) p. 49 ff.

CHAPTER IV

KEYBOARD INSTRUMENTS OF THE SEVENTEENTH CENTURY

In the sixteenth century little differentiation was made in the repertoire for the various kinds of keyboard instruments. Titles such as that of Andrea Gabrieli Ricercari et tabulati per ogni sorti di stromenti da tasti (1595) were typical of the Renaissance. Often, however, the titles of publications cannot be read literally; as an example, the following quotation from the preface of Giovanni Maria Trabaci's Ricercate canzone francese, capricci (1603)[1] may be cited:

> Questa mie fatiche di musica da sonarsi sopra qualsiuoglio stromento ma piu proportioneuolmente ne gli organi enci cembali
>
> These musical works of mine can be played on any instrument whatsoever, but most suitably on the organ or harpsichord.

This statement means, as Apel[2] points out, not merely that the music is meant for keyboard but that the organ is really the instrument for which the music is intended. Such titles are common during the 17th century, titles in which the order of the naming of the instruments is significant.

During the 16th century the Italians were leaders in field of harpsichord building; the beginnings of Italian

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1. Naples, Costantino Vitale, microfilm
2. Apel, "Neapolitan Links. . .", op. cit.

harpsichord music were accompanied by the production of instruments of high quality craftsmanship. A virginal with a triangular or wing shaped case, the so-called Spinetta traversa, became popular along with the pentagonal-shaped Spinetta that had existed in the fifteenth century. The Venetians, Giovanni Antonio Basso and Domenico da Pesaro[3] were famous harpsichord makers in the sixteenth century.

In the seventeenth century the harpsichord with two or three strings for each note began to replace the spinet or virginal with one string for each note. Leadership in the manufacture of harpsichords went over to the Ruckers family of Antwerp from about 1550-1650, and thence to the Silbermanns in Germany from about 1650-1750.

The Italians maintained a conservative attitude towards the addition of stops.[4] The first evidence of two keyboards on Italian instruments comes about 1665, eighty years after their first mention in the North. The original purpose of the second keyboard was to facilitate transposition, difficult for the performer, and unsatisfactory because of unequal temperament. Canon Galpin[5] mentions that the

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3. F. W. Galpin, Textbook of European Musical Instruments (New York: E. P. Dutton, 1937)

4. P. James, Early Keyboard Instruments (London: Peter Davies, 1930)

5. Galpin, op. cit.

keyboards were tuned a fourth apart. Harpsichords of the 16th and 17th centuries, even when they had stops, had them placed almost beyond reach of the players' hands so that changing the stops in the middle of a composition was impossible.[6] The pedal for changing stops was not introduced until the classical period,[7] apparently to meet the competition of the piano, which was rapidly increasing in popularity. A pedal was mentioned in Thomas Mace's Musick's Monument (1676) but it had no success because it was not to the taste of the seventeenth century. The sixteen foot stop was also not to the taste of the seventeenth century.

We can conclude that the tone of the Italian harpsichord music of the seventeenth century was light, without the heavy sound of 16 foot stops; and judging from the conservatism of Italian harpsichord builders, contrasts in timbre or dynamics were not sought. The title, Intavolatura di cimbalo. . . of Antonio Valente's publication of 1575 specifies that the harpsichord be used in the performance of the included compositions. Trabaci's publication of 1603 (mentioned above) places the organ first, but significantly

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6. Curt Sachs, The History of Musical Instruments (New York: W. W. Norton, 1940)

7. Carl Geiringer, Musical Instruments, Translated by Bernard Miall (London: George Allen and Unwin, 1943) p. 160

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6. Curt Sachs, The History of Musical Instruments (New York: W. W. Norton, 1940)

7. Carl Geiringer, Musical Instruments, Translated by Bernard Miall (London: George Allen and Unwin, 1943) p. 160

Trabaci reverses the order in his Libro II of 1615.[7] Later in the same publication, as the introduction to a set of variations, we find the following:

> Artificial variations on the tenor of Zefiro, with some variations for the harp; however, it should be noted that if there is a piece in this book bearing the inscription "for the harp" this does not exclude the harpsichord; since the harpsichord is the sovereign of all the instruments in the world, and upon it all music can be played easily.

A glance at the lists of keyboard publications in Johannes Wolf's Handbuch der Notationskunde[8] bears out the contention that the southern Italians (the Neapolitans and Frescobaldi) favored the harpsichord, while the northern Italians, the Venetians, favored the organ. Among the keyboard scores listed in Wolf, the following north Italians specify the organ or place it first in their titles: Giacqhes Buus (1547), Sperindio Bertoldo (1591), Claudio Merulo (1592, 1598, 1604), Andrea and Giovanni Gabrieli (1593), Vincenzo Pellegrini (1599), Adriano Banchieri (1595), Annibale Padovano (1604). The following southern Italians specify cembalo: Simone Verovio (1586, 1589, 1591), Frescobaldi (1616, 1627, 1628, 1637), Don Gregorio Strozzi (1687).

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7. Giovanni Maria Trabaci, Il secondo libro de ricercate & altri varij capricci . . . (Napoli: Carlino, 1615)

8. Johannes Wolf, Handbuch der Notationskunde (Leipzig: Breitkopf und Härtel, 1913)

Froberger in his publication of 1693 di cimbali, organi, e instrumenti, placed the harpsichord first.

Italy's rather conservative attitude toward innovations in the 17th century seems to have extended to the organ as well as the harpsichord. According to Michael Praetorius's Syntagma Musicum[9] the pedal organ was neglected in England and Italy, though it was known in Italy in the 15th century. The organ of the 17th century had a light, transparent color and the timbres were sharp and contrasting.[10] The church organ of the 17th century had achieved some notable advances over the Renaissance organ. Two improvements became apparent: a new kind of bellows made for a more regular wind supply, and the addition of a reservoir, (first noted in England in 1629) solved the problem of regularity of wind supply.[11] Until the first decade of the 17th century, the organ was adapted primarily to contrapuntal music. Individual registers were clearly distinguished and dynamic contrasts limited. Crescendo and decrescendo did not become possible until the 18th century, while the tremolo was introduced shortly after 1600. The 17th century also

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9. Michael Praetorius, Syntagma Musicum. . ., (Wittebergae: Johannis Richteri, 1615), Tomus Secundus, de Organographia, p. 96

10. Curt Sachs, op. cit.

11. Karl Geiringer, op. cit.

Froberger in his publication of 1693 di cimbali, organi, e instrumenti, placed the harpsichord first.

Italy's rather conservative attitude toward innovations in the 17th century seems to have extended to the organ as well as the harpsichord. According to Michael Praetorius's Syntagma Musicum[9] the pedal organ was neglected in England and Italy, though it was known in Italy in the 15th century. The organ of the 17th century had a light, transparent color and the timbres were sharp and contrasting.[10] The church organ of the 17th century had achieved some notable advances over the Renaissance organ. Two improvements became apparent: a new kind of bellows made for a more regular wind supply and the addition of a reservoir, (first noted in England in 1629) solved the problem of regularity of wind supply.[11] Until the first decade of the 17th century, the organ was adapted primarily to contrapuntal music. Individual registers were clearly distinguished and dynamic contrasts limited. Crescendo and decrescendo did not become possible until the 16th century, while the tremolo was introduced shortly after 1600. The 17th century also

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9. Michael Praetorius, Syntagma Musicum. . . . (Wittebergae: Johannis Richteri, 1615), Tomus Secundus, de Organographia, p. 96

10. Curt Sachs, op. cit.

11. Karl Geiringer, op. cit.

saw the introduction of the vox humana and the string registers. The echo chamber was also used then to enclose individual registers, and it was by adapting a door to the echo chamber so that it could be gradually opened and closed, that crescendo and decrescendo effects were obtained in the 18th century. Abraham Gordon of London devised a pedal attachment to accomplish the opening and closing of the doors in 1712.

The most famous organ builders of Italy in the 15th and 16th centuries were members of the Antegnati family. By the latter part of the 16th century there were some four hundred Antegnati organs scattered throughout Italy. Many of these were one-manual organs with pedal pull-downs. Such was the nature of Frescobaldi's organ. W. L. Sumner[12] gives the following specifications for the organ of Frescobaldi's day:

1.	Principale	Principal 16
2.	Principale soprano e pedale	Principal 16 (for discant and pedal)
3.	Ottava	Octave 8
4.	Decimaquinta	15th 4
5.	Decimanona	Quint 2 2/3
6.	Vigesimaseconda	Octave 2
7.	Vigesimasesta	Larigot 1 1/3
8.	Vigesimanona	Octave 1
9.	Trigesimaterza	Quint 1/3

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12. William Leslie Sumner, op. cit., p. 77, quoted from Constanze Antegnati, L'Arte Organica, Brescia, 1608

10. Altra vigesima seconda (larga) — Open flute 2
11. Flauto in decima quinta — Flute 4
12. Flauto in ottava tremolo — Flute 4

A peculiarity of sixteenth and seventeenth century keyboard instruments was the short octave, which was made possible by the fact that chromatics were rarely used in the bass notes in music earlier that about 1700. The notes C#, D#, F#, and G# were almost never used and were omitted on both the organ and harpsichord. The black keys which ordinarily sounded these notes were given notes of the diatonic scale, and the result was that wide-spread chords could be played in the bass which were ordinarily not in reach of the player's hand. Geiringer[13] gives the following diagram of the short octave:

D E Bb
C F G A B C

13. Karl Geiringer, op. cit.

CHAPTER V

NOTATION OF KEYBOARD MUSIC IN THE SEVENTEENTH CENTURY

The notation of keyboard music on two staves was found first in a northern Italian publication of 1523, Marcantonio da Bologna's Ricercari, motetti, canzoni . . .. It was written on two staves of six lines each and used bar lines and ties which were not found in ensemble music until several decades later. It used C-clefs and was progressive because it used a duple division of note values and not a triple division; that is each note equalled two notes of the next smaller division. Sharps and flats were shown by dots. The dot meant a flat in the case of B, E, and A and a sharp for C, D, F, and G.

The same notation was used in the publications of Attaingnant in 1529 and 1530 except that Attaingnant used the five line staff not generally accepted till one hundred years later. Attaingnant used the signs #, b, and dot. The dot had the same function as in Marcantonio's publication except that it was also used to cancel the Bb in the signature. The modern nomenclature of this two-staff notation differs among various writers. Apel[1] uses the term

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1. Willi Apel, The Notation of Polyphonic Music (Cambridge, Mass.: Medieval Academy of America, 1944).

"keyboard score." Both Johannes Wolf[2] and Otto Kinkeldey[3] call the notation on two staves with various numbers of lines on each staff "Italienische Klavier und Orgel Tabulaturen" and the notation on two staves with five lines on each staff "Französische Orgel und Klavier Tabulaturen"

The Italian composers of the sixteenth and seventeenth centuries used the word "Intavolatura" to indicate notation on two staves, e.g. Cavazzoni's Intavolature cioe recercari, canzoni. . . (1542). Germany was the last country to adopt the keyboard score; Steigleder's Ricercar Tabulatura (1624) was the first German example of the use of the keyboard score. As Italian and French influences spread to Germany their notation went with them. In north and central Germany tablatures continued in use up to the end of the seventeenth century.

Another type of keyboard notation in common use around 1600 was that in which each voice part was given a separate staff. The earliest examples, except for isolated cases, occur in the late sixteenth century, for example, Antonio Valente's Versi spirituale. . . (Naples, 1589). One of the earliest examples was Cipriano de Rore's Tutti i

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2. Op. cit.
3. Op. cit.

madrigali. . . a quattro voci spartiti et accomodati per sonar di ogni sorti di stromenti perfetti (Venice, 1527). Stromenti perfetti refers to instruments which can play chords.

In the early seventeenth century counterpoint was commonly considered the foundation of keyboard style and the open score notation was often used. Incidentally, composers of the day used the term "partitura" or "spartiti" in the titles of publications to indicate notation in open score. Apel uses the term "keyboard partitura". The keyboard partitura was used particularly in Naples by Trabaci and Mayone and by composers showing Neapolitan influences, such as Frescobaldi and his pupil Froberger. It is found in use, though with decreasing frequency, to the end of the seventeenth century and even into the eighteenth. Open score notation was first used in the sixteenth century for soloist music; the earliest example of its use for orchestral scores was in Ballet comique de la Royne (1587). Some late examples of its use in keyboard music might be cited. Gregorio Strozzi's Capricci da sonare sopra cembali et organi, op. 4, (Naples 1687) shows the southern Italian preference for cembalo. Several compositions entitled Capriccio della chiave by the North German composer Nikolaus Adam Strungk dating from 1681, 1683 and 1686 are contained in Yale University Ms. 5056. This manuscript also contains a wide variety of

keyboard compositions from southern Germany and Italy. Giovanni Maria Casini's Pensieri per l'Organo in partitura (opus 3) was published in 1714. Strozzi, Casini, Pasquini, and Zipoli are representatives of a late Baroque revival of southern Italian keyboard music (an eclipse having occurred after the death of Frescobaldi). Pasquini, Casini, and Strozzi still made use of the variation canzona. The climax of the Neapolitan keyboard school was reached with Domenico Scarlatti. If we consider, as Tovey[4] does, that Bach's Art of Fugue is an example of keyboard music, then its notation is another example of keyboard partitura.

In the late sixteenth and early seventeenth centuries playing from partitura, as Kinkeldey[5] points out, was considered on a higher artistic plane than reading from two-staff notation or from tablature. Frescobaldi, in his introduction to the collection of capriccios of the year 1624 says:

> . . . the performance of these works may prove very difficult to some owing to the various changes of tempo and to the fact that the practice of reading from open score has been neglected by many.[6]

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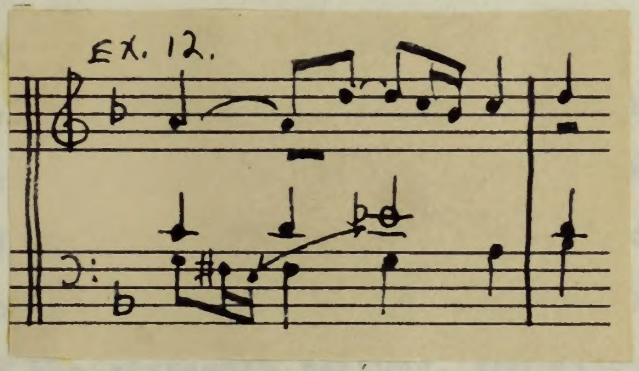
4. Donald Tovey, A Companion to the Art of Fugue (London: Oxford University Press, 1931) pp. 73-74.

5. Op. cit.

6. Tagliapietra, op. cit

A typical sixteenth century practice with regard to accidentals, found often in keyboard music, combines a major tonality for chord formations against a modal scale with lowered leading tone used melodically, particularly in rapid passages. Alternation between major and Lydian (with raised fourth degree) is also characteristic of music of the sixteenth and seventeenth centuries (see example 12 from Mayone's ricercar of the collection of 1603):



Signs such as "C3" which may be found in early seventeenth century keyboard music, mean that there are three whole notes to a measure and that these three whole notes take as much time as one whole note of the preceding section (if that was "C").

CHAPTER VI

THE NEAPOLITAN SCHOOL

GIOVANNI MACQUE

Giovanni Macque was a Flemish composer who, like so many of his countrymen of the sixteenth century, settled in various countries throughout Europe. Macque, who made his home in Naples, represents along with Peter van d'Alem, the last of the Flemish internationalists. Like an earlier Flemish composer, Adriaen Willaert (founder of the Venetian School) Macque's style also became the model for native born composers of the next generation. Macque was born about 1550 or 1552 and died in 1614. Watelet[1] gives no dates for Macque's keyboard works; but since all but the last years of Macque's life lay in the sixteenth century, and since his keyboard works look toward the future, he may be regarded as the first representative Neapolitan composer. Macque's known publications appeared between 1576 and 1613, and only two of these appeared after 1600. These dated publications are all of vocal works. Examples of the variation canzona are found in his works, while Valente's publication of 1575 contains only ornamented intabulations of chansons.[2] Both Trabaci and Mayone were pupils of Giovanni Macque.

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1. Op. cit.

2. See page 23

Anny Piscaer[3] sums up the known information on Giovanni Macque in Monumenta Musicae Belgicae. Macque was born in Valenciennes in Hainaut, as is attested by his marriage certificate and by the title of a book of his motets (Joannis Macque Valentinatis Belgae Motectorum quinque, sex, et octo vocum, Liber Primus), published in Rome in 1596. The date of his birth is not definite but is given as being between 1550 and 1552. He was a pupil of Philip de Monte, and since de Monte never lived in Belgium after 1568, Macque must have left home at an early age. His first known residence was in Rome, but in 1586 he came to Naples and entered the service of don Fabricio Gesualdo da Venosa, the father of the famous madrigal composer, don Carlo. Don Fabricio had established an academy at his home where Macque met not only the nobility, but also the finest musicians of Naples. He became second organist at the church of Annunziata in 1590 while Scipione Stella, also a composer, became principal organist.

Two years after his appointment, Macque married "La Demigella Isabella Tonto". An interesting sidelight is the fact that before the marriage, his fiancee's parents required that he agree never to leave Naples without his wife's consent, under penalty of a fine of 1000 ducats. As a matter of fact, Giovanni Macque never left Naples.

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3. Op. cit

3. Op. cit

A lively rivalry existed between the church of Annunziata and the Royal Chapel, and when in 1594 the organist of the Royal Chapel retired, Giovanni Macque was enticed to take his place. He became choir director there in 1599. One of the members of his choir at the Royal Chapel was Pietro Cerone, noted tenor and author of the treatise El Melopeo y Maestro; Tractado di Musica Theorica e Practica in which Macque is described as being a "very venerated choir director of the Royal Chapel at Naples, and an excellent and and exceptional musician and organist as his works show".

Among Macque's pupils are numbered Giovanni Maria Trabaci, (organist, composer, and successor to Macque at the Royal Chapel) Francesco Lombardo, Ascanio Mayone, and the lutenists and composers Gian domenico Martella, and Donato Antonio Spano. Another of his pupils was Luigi Rossi who introduced Italian opera to France and who was one of the earliest composers to cultivate the da capo aria.

The sources of Macque's keyboard works reproduced in Monumenta Musicae Belgicae[4] are as follows: British Museum, Additional Manuscript 30491 which contains Capriccio sopra re fa mi sol, Partite sopra Ruggiero, Capricietto, Canzon chiamate le due Sorelle, Canzon, and Seconda canzon; Biblioteca del Conservatorio at Naples which contains

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4. Ibid.

Consonanze Strauaganti, Durezze e ligature, Capriccio sopra un soggetto, Capriccio sopra tre soggetti, and Canzona francese; Bibliothek Wolfenbüttel which contains four Canzoni alla francesca. The British Museum manuscript is in the handwriting of Luigi Rossi, and the only information we have concerning the date is the statement by Augustus Hughes-Hughes[5] that the paper dates from after 1607. The Wolfenbüttel library contains the Woltz Tabulaturbuch (Basel 1617).

Among the available keyboard works of Giovanni Macque we find two very clear examples of the variation canzona. One is called Capriccio sopra un soggetto. The other is from the Canzon chiamate le due sorelle, and consists of two canzonas, the second of which is a variation canzona. Macque's use of the term "capriccio" distinguishes pieces so named from the canzona by their thematic material and sometimes by their treatment as well. Macque's canzonas, without exception, use the characteristic opening theme (repeated notes in dactylic rhythm) associated with the chanson and canzona; this theme is not found in the capriccios. Occasionally, Macque's treatment of the capriccio is more toccata-like than canzona like, e.g. the capriccio sopra re fa mi sol.

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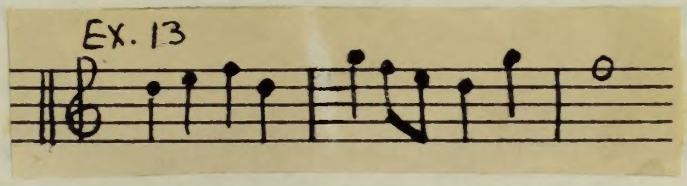
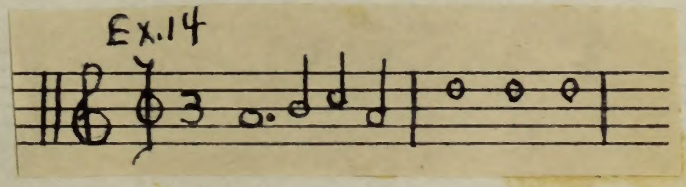
5. Augustus Hughes-Hughes, Catalogue of Manuscript Music in the British Museum (London: British Museum, 1909)

The Capriccio sopra un soggetto is basically a canzona except that the theme is not the strict canzona theme. The subject is as follows (example 13)



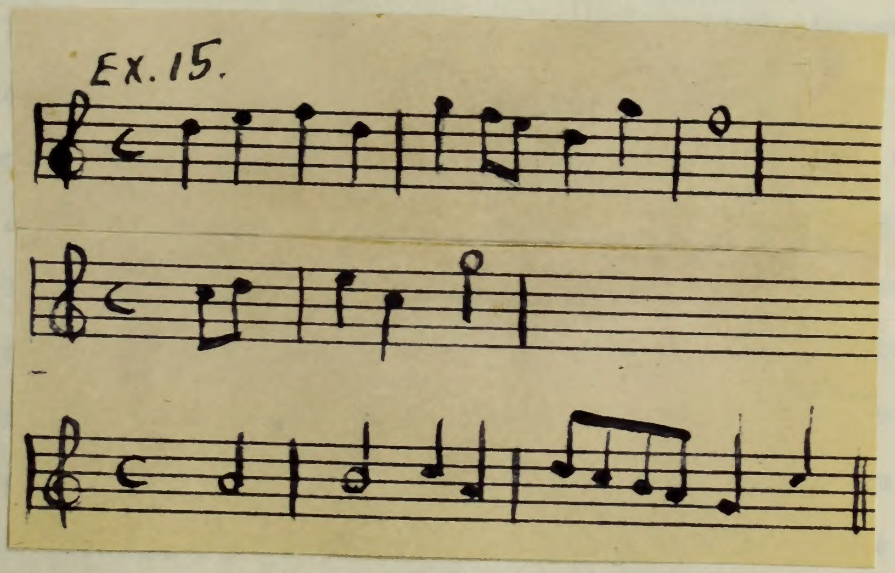
The first four notes are the germinating idea on which the whole composition is built. They appear in augmentation, diminution, inversion, rhythmic variation, stretto, canon, and mirror canon; and they are present in every bar of the piece--a piece some eighty measures long. The main formal articulations consist of changes from duple meter to triple meter and back again to duple meter. This succession of meters suggests an ABA form. The triple meter version of the subject is as follows (example 14):

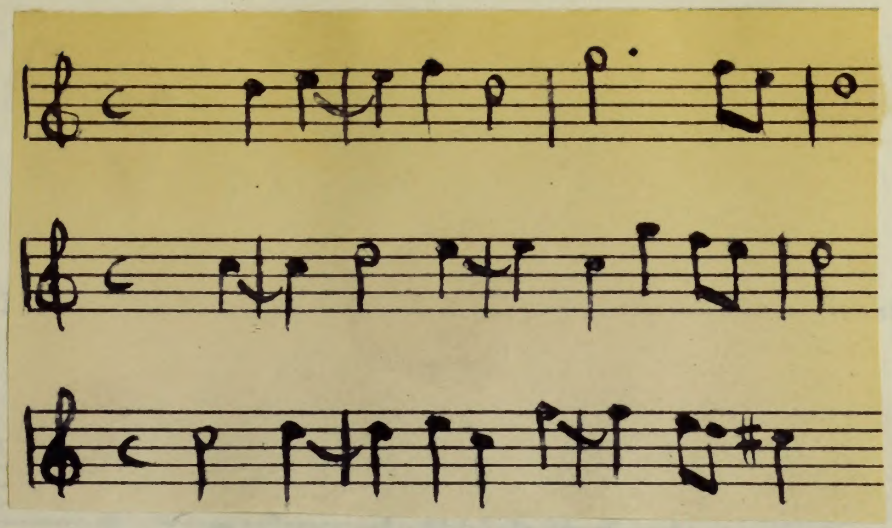


The above time signature is an example of the seventeenth century practice mentioned in Chapter V. Three whole notes in the triple meter section take as much time as one whole

note in the preceding section. The section in triple meter is quite brief--only nine bars--but serves to give the composition its ABA form, though there is no literal recapitulation. The cadences between sections are definite but not strongly stressed. There are no points of imitation, but neither are there the cadential ornaments and toccata-like figures that one finds in later examples of the Neapolitan school. There is no feeling of episodic treatment in the composition since the beginning of the subject (le tête du sujet) is always present, and one does not get any feeling of relief, in the episodic sense, as long as the first notes of the theme are present.

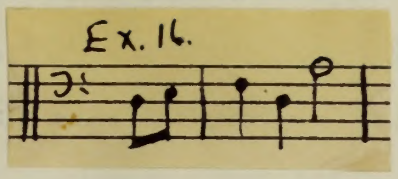
Macque's variation technique here consists of changes in the rhythmic structure of the theme, (see example 15):



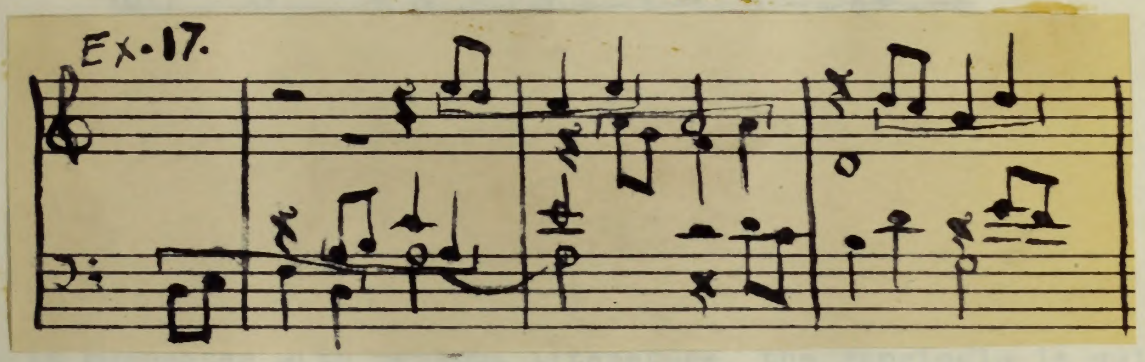


All these rhythmic variants are from the first section where they occur in stretto. The second section is the one in triple meter discussed above. The third section presents no new rhythm variants but simply uses the first four notes of the theme in their original form, augmentation, diminution, and inversion.

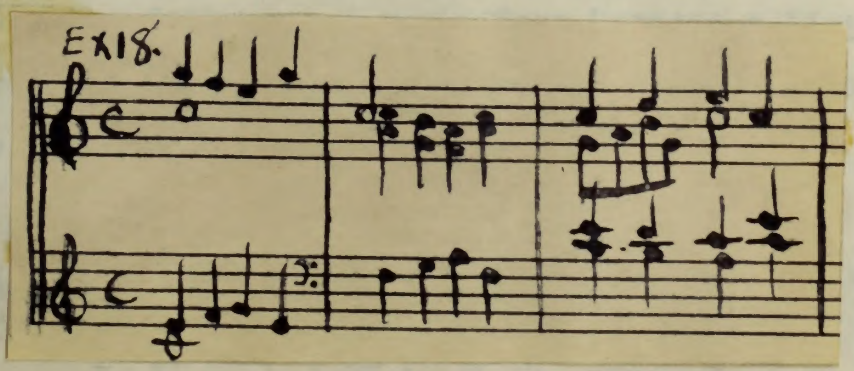
The texture of the piece is contrapuntal, based on homogeneous voices; there are no contrasts in texture. There is a continual piling up of contrapuntal devices and a feeling of climax towards the end, where a consistent eighth note motion is kept going. In the first section all the entries are in stretto, and towards the end of the section there is a rather interesting use of imitation in which the original and inverted forms are used. The passage is based on the rhythmic variant of the first four notes of the theme shown in example 16:



Example 17 illustrates the last portion of the first section:

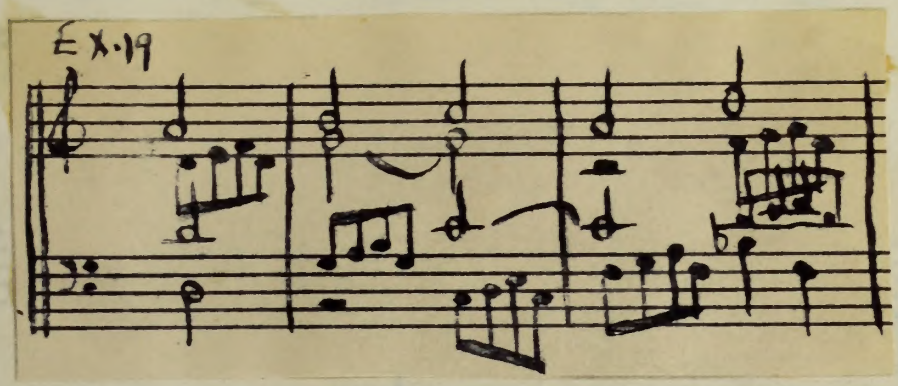


The second section, in triple time, is merely a series of entrances of the subject shown in example 14. The third begins with mirror canons based on the germinating motive (see example 18) and also introduces into them a diminution:

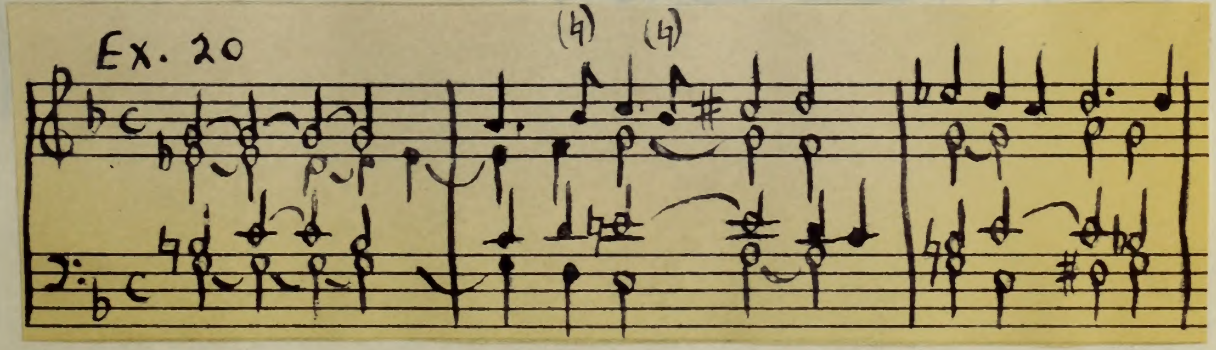


The mirror canons are followed by an augmentation of the

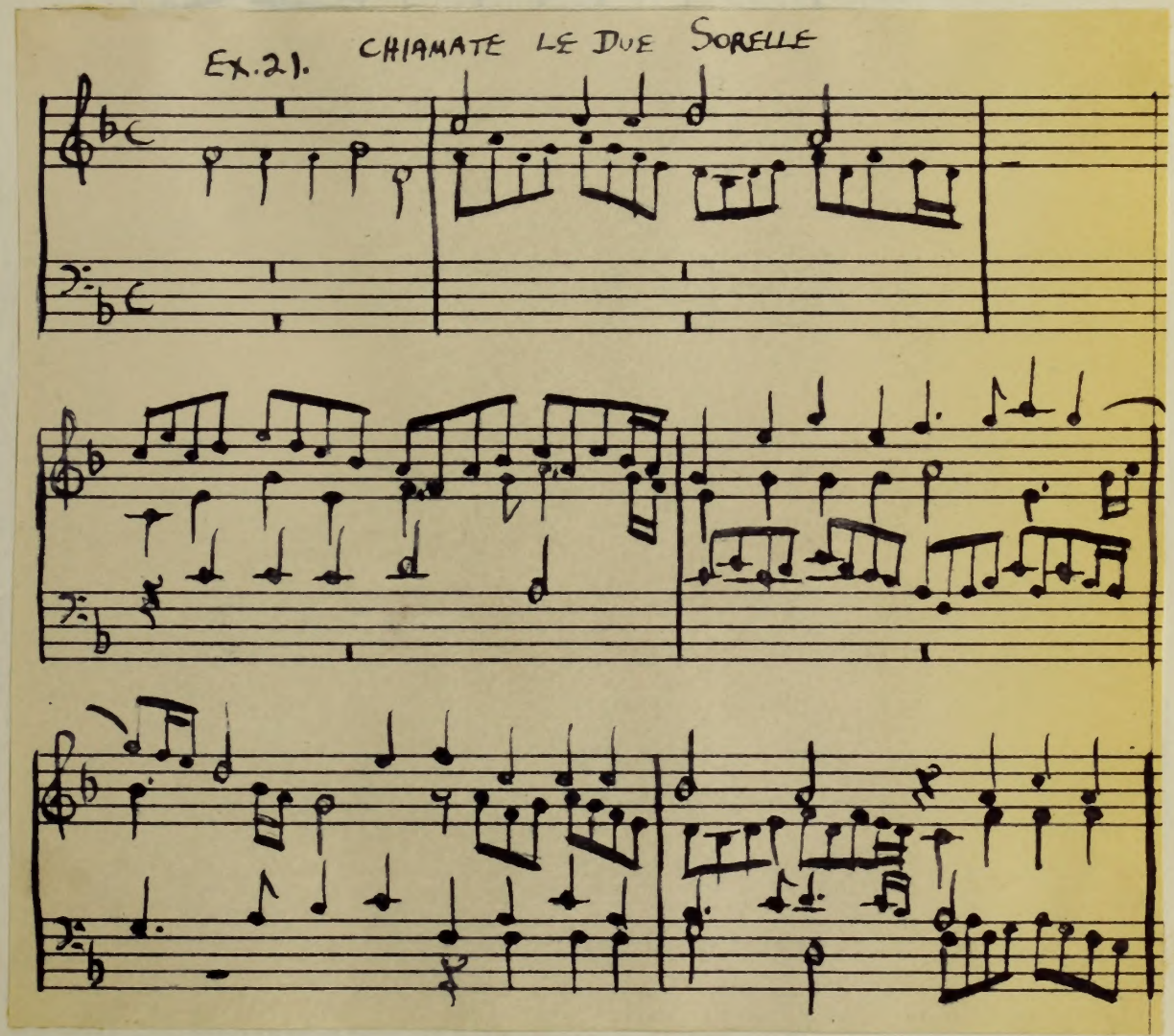
subject against several presentations of the diminution (see example 19). The section then closes with a continuation of the eighth note motion.



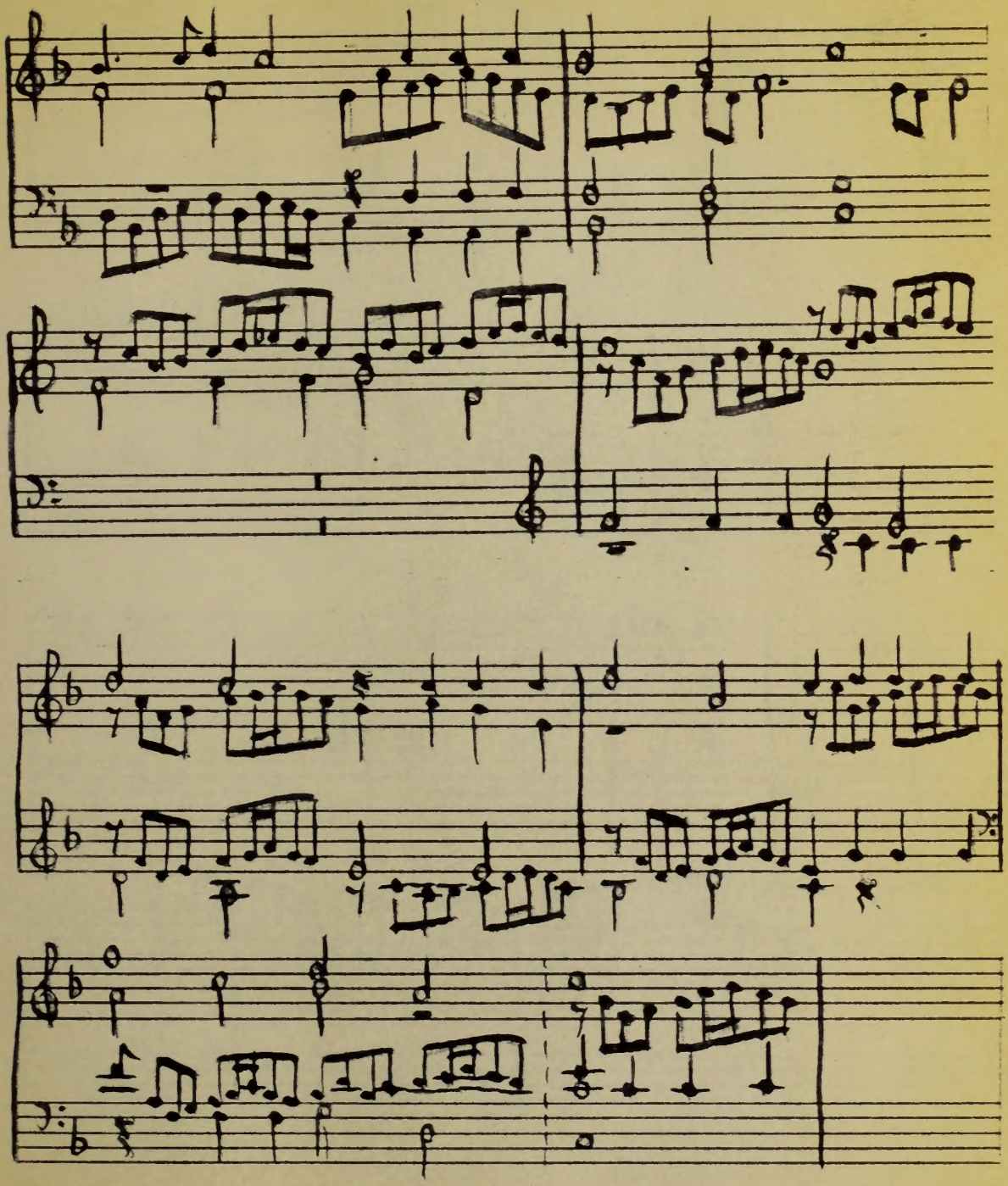
In character with canzona literature, the capriccio is quite diatonic. Such diatonic writing seems the more striking since Macque was capable of expressing himself in the chromatic style of his day. The chief exponent of this chromatic style was Don Carlo Gesualdo da Venosa, a contemporary of Macque and the son of the aforementioned Don Fabricio (Macque's patron). The following example from Durezze e Ligature illustrates Macque's employment of the chromatic style (see example 20):

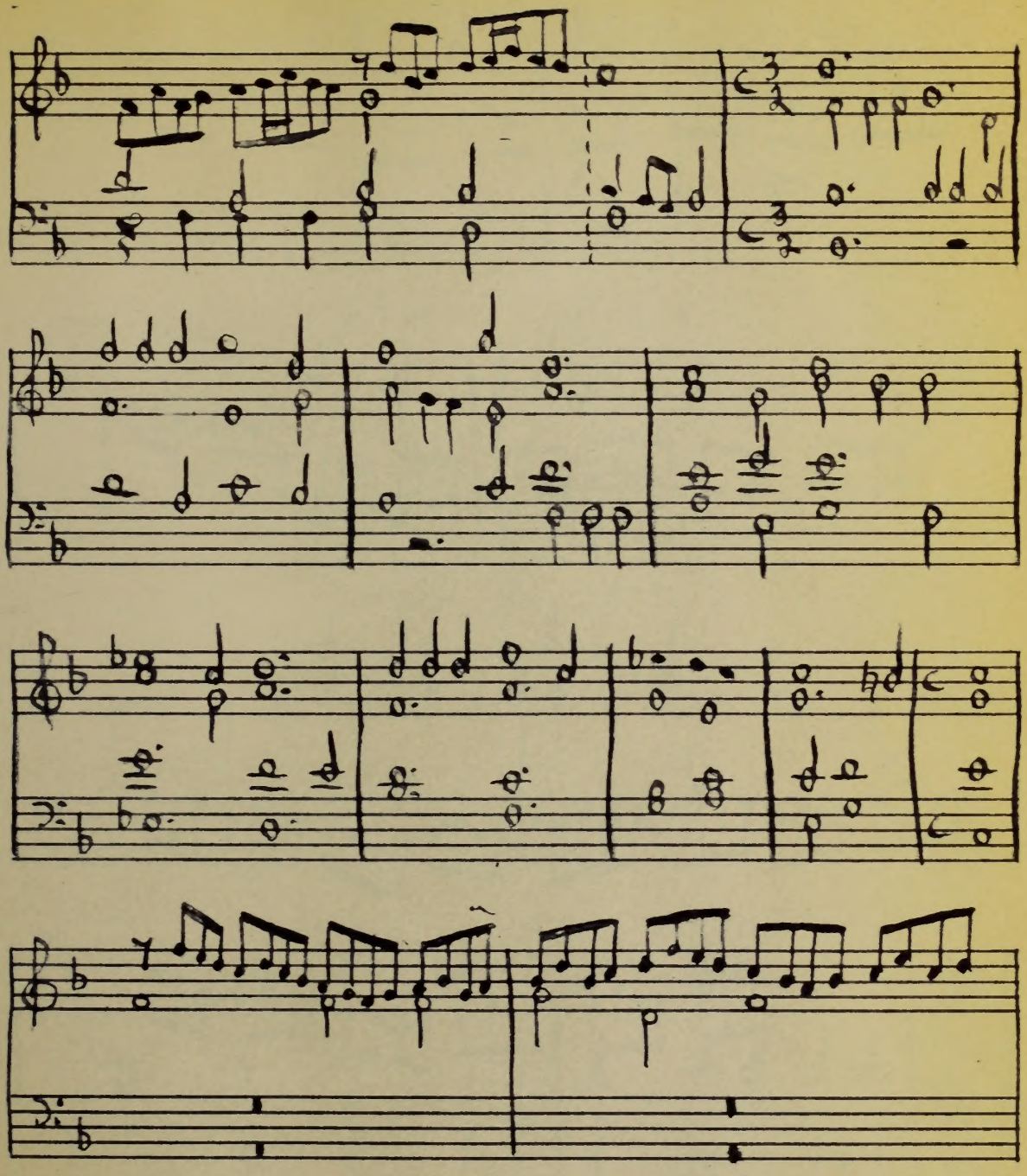


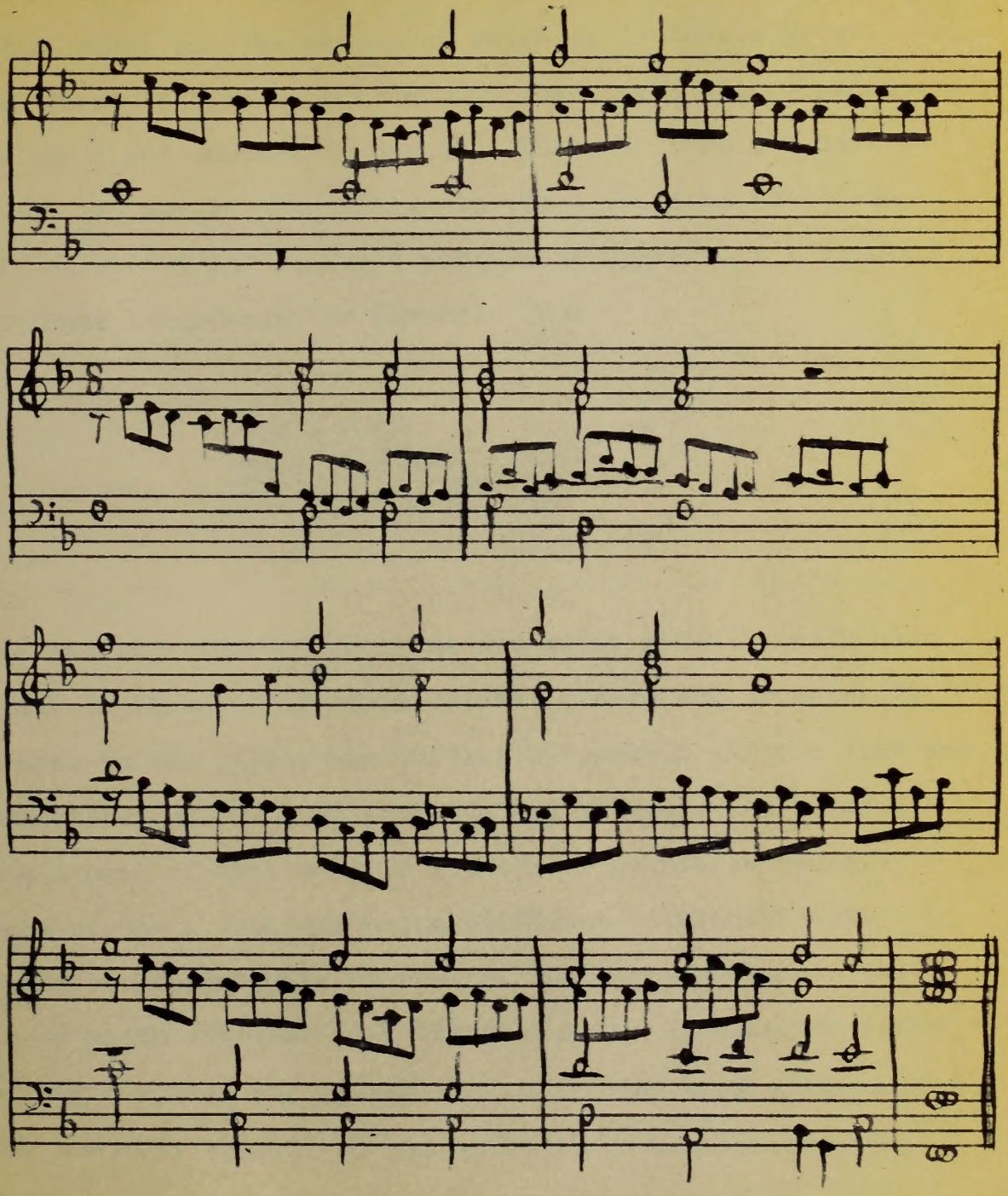
Another clear example of the variation canzona is contained in the composition entitled Canzonachiamete le due sorelle which, as its name suggests, consists of two parts, each of which is a short canzona. The second, reproduced here in toto (see example 21) is a variation canzona:



Another clear example of the variation common in portraiture in the composition entitled Compagnonnage is a girl's profile which, as its name suggests, consists of two parts, each of which is a short sentence. The second, reproduced here in toto (see example 21) is a variation common:

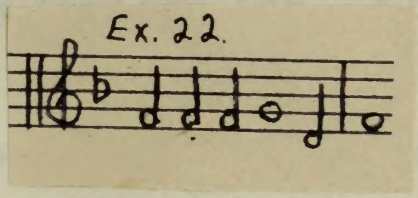






It is in three sections the first and last of which are in duple meter and the second of which is in triple meter. The first section is divided into two parts with a cadence in bar 8 and another in bar 16. Thus the form can best be described as: A' A" B A'''. In the A sections the theme is not varied and in the B section it appears in a simple rhythmic transformation (Example 22):

Ex. 22.



The cadences between sections are quite definite with held notes in three of the four voices. There are no episodic places in the piece; the subject is present all the time and each statement of it is complete and literal. An interesting aspect of this work is its use of countersubjects. Each of the A sections has a different countersubject. These countersubjects consist of running eighth note patterns which contrast with the half notes and quarter notes of the subject, and appear literally with each statement of the subject. Example 23 shows the three countersubjects.

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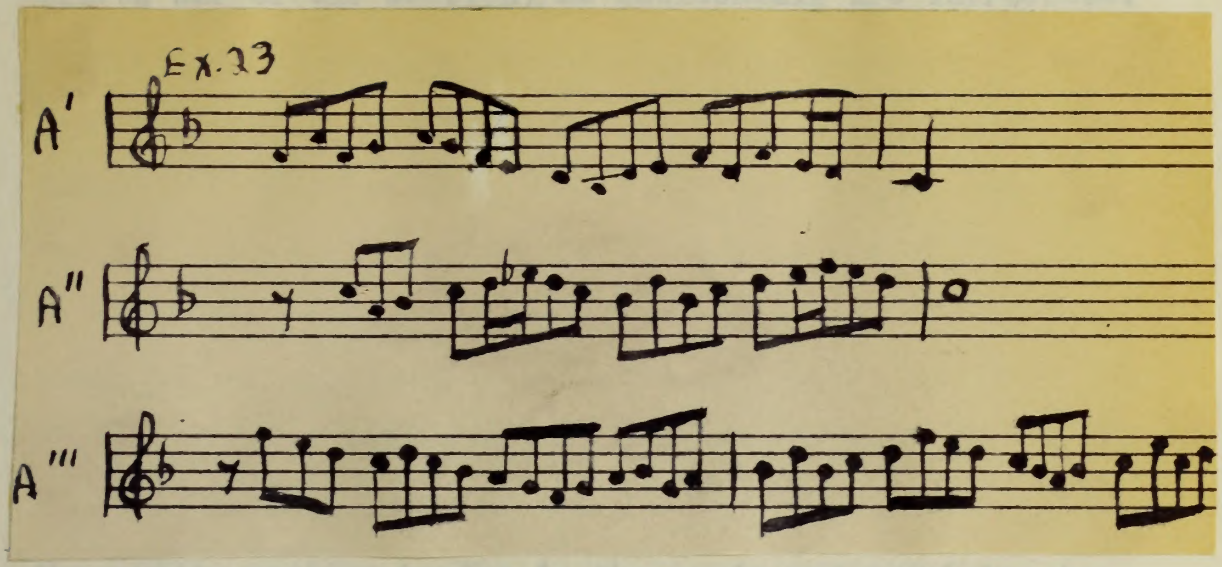
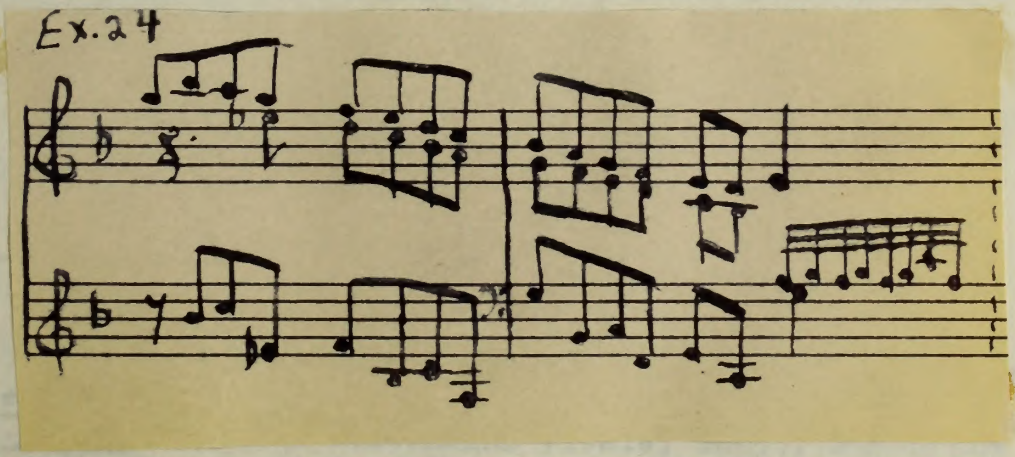
6. The influence of the patterned figuration technique of Cabezon can be seen here. cf. p. 73



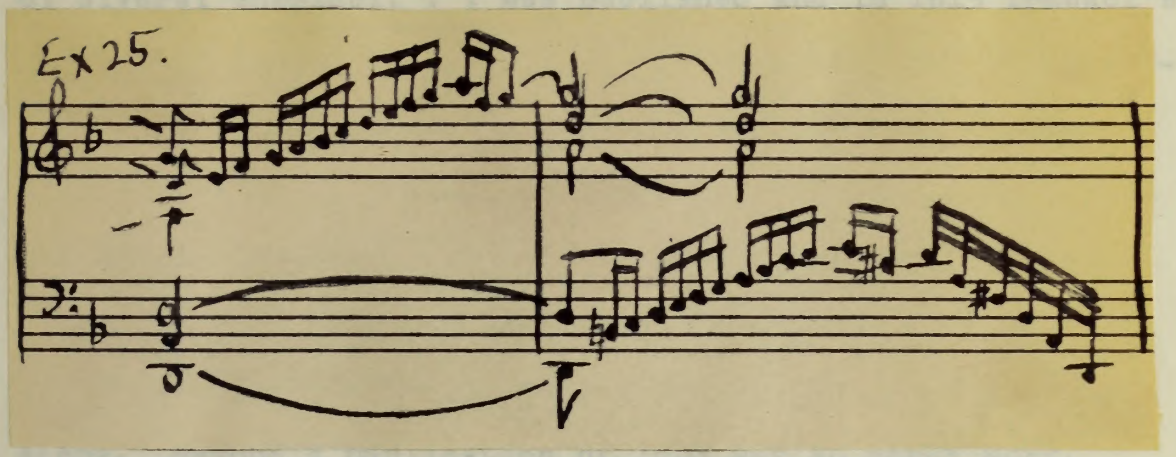
This use of countersubjects is the only contrapuntal complexity of the work. In the last A section the subject is in augmentation, and three voices move in half and whole notes against one voice (the countersubject) in eighth notes. The resulting texture is homophonic. This section in particular is reminiscent of the keyboard variations of Cabezon. In the above composition, as in all his compositions which are titled canzona, Macque uses the standard canzona subject which begins with three repeated notes in dactylic rhythm. He is conservative in his use of chromatics, but his diatonic style looks towards modern tonality. The piece is in F-major with a final cadence which sounds very harmonic. Section A' ends with a half cadence in F; section A" ends with a full cadence in F. Section B begins in F and them, where the subject enters in Bb

(fifth bar of the section) Eb accidentals are introduced. This gives the feeling of modulation to Eb-major. The last two bars of the section constitute a cadence in C-major. The A''' section is solidly in F-major. All the entries of the subject in the A sections are on the tonic or dominant. Only in measures 4-6 of the B section do we have entries beginning on Bb (bar 4, section B) and D (bar 6, section B). The tonal scheme of the piece as follows: The first and last sections are solidly in the tonic, and the middle section begins in the tonic and modulates to the subdominant and the dominant.

In both of Macque's variation canzonas discussed here the writing is conservative in respect to instrumental idiom. Compare example 21 with the following examples of some of Macque's more idiomatic keyboard writing (see example 24 from the Capriccio sopra re fa mi sol):



Here is some of his more ambitious passage work from the same capriccio (example 25):



GIOVANNI MARIA TRABACI

Among the pupils of Giovanni Macque whose keyboard works have survived are Ascanio Mayone and Giovanni Maria Trabaci. The works of Trabaci and Mayone which are available are dated 1603, 1609, and 1615. In 1603 Trabaci's Ricercate, canzone francese, capricci, canti fermi. . .[7]

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7. Giovanni Maria Trabaci, Ricercate, canzone, francese, capricci, canti fermi, gagliarde, partite diverse, etc., Lib. Primo (Napoli: Costantino Vitale, 1603), microfilm in the author's possession of an original copy at the Biblioteca del Conservatorio di Musica, "G. B. Martini", di Bologna

Lib. I, and Mayone's Primo Libro di diversi capricci. . .[8] were published in Naples. In 1609 Mayone's Il Secondo Libro di diversi capricci. . .[9] was published and in 1615 Trabaci's Il secondo Libro di ricercate. . .[10] appeared. The first published work of Frescobaldi appeared in 1608; but Trabaci's publication of 1603 contains some forty compositions covering all the keyboard forms of the day, while Frescobaldi's publication of 1608 contains only fantasias. It was not until 1614 that Frescobaldi published a volume of comparable scope. Mayone's publication of 1603 was an early work, which indicates that he was probably not much older than Frescobaldi.

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8. Ascanio Mayone, Primo Libro di diversi capricci per sonare (Naples: Vitale, 1603), photostat in Isham Library of a copy in the British Museum

9. Ascanio Mayone, Secondo Libro di diversi capricci per sonare di Ascanio Mayone Napolitano Organista (Napoli, Gio. Battista Gardano &Lucretio Nucci, 1609) Microfilm at Isham Memorial Library of a copy at the Biblioteca del Conservatorio di Musica "G.B.Martini", di Bologna.

10. Giovanni Maria Trabaci, op. cit., photostat at Isham Memorial Library of a copy at the Staatsbibliothek, Berlin.

Although Mayone's keyboard canzonas follow the older form, we find examples of the variation canzona in Trabaci's publication of 1603. Trabaci[11] succeeded Macque as organist and later as choir director at the Royal Palace at Naples. His publication of 1603 contains twelve ricercars, seven canzonas, two capricci, four canti fermi, eight gagliardi, fifteen partitas sopra il rugiero, twenty partitas sopra fidele, two toccatas, a durezze e ligature, and a consonanze stravaganti. Some of the titles, such as durezze e ligature and consonanze stravaganti are identical with titles found in Giovanni Macque. The same titles are also found in Frescobaldi. Among the ricercars of the 1603 publication we find one con una fugha sola (on one theme) and among the capriccios, one designated sopra un sogetto solo. These designations indicate the presence of a variation ricercar and a variation canzona respectively. Of the seven canzonas three (nos. I, VI,[12] and VII) are variation canzonas and one, while not strictly a variation canzona makes use of thematic interconnection between some sections.

Canzona I has three sections; the first and last are

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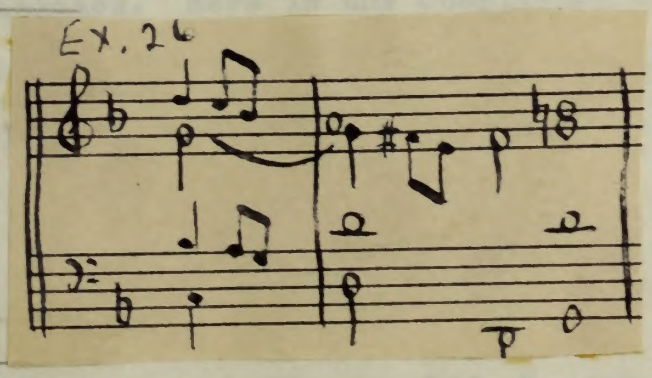
11. Baker's Biographical Dictionary of Musicians (New York: G. Schirmer, 1940), Supplement 1949, ed. Nicholas Slonimsky, gives the information that Trabaci was born in Montepeloso and died in Naples, Sept., 1647.

12. Historical Anthology of Music, editors Archibald T. Davison and Willi Apel (Cambridge, Mass.:, Harvard University Press, 1946/50) vol. II, no. 191.

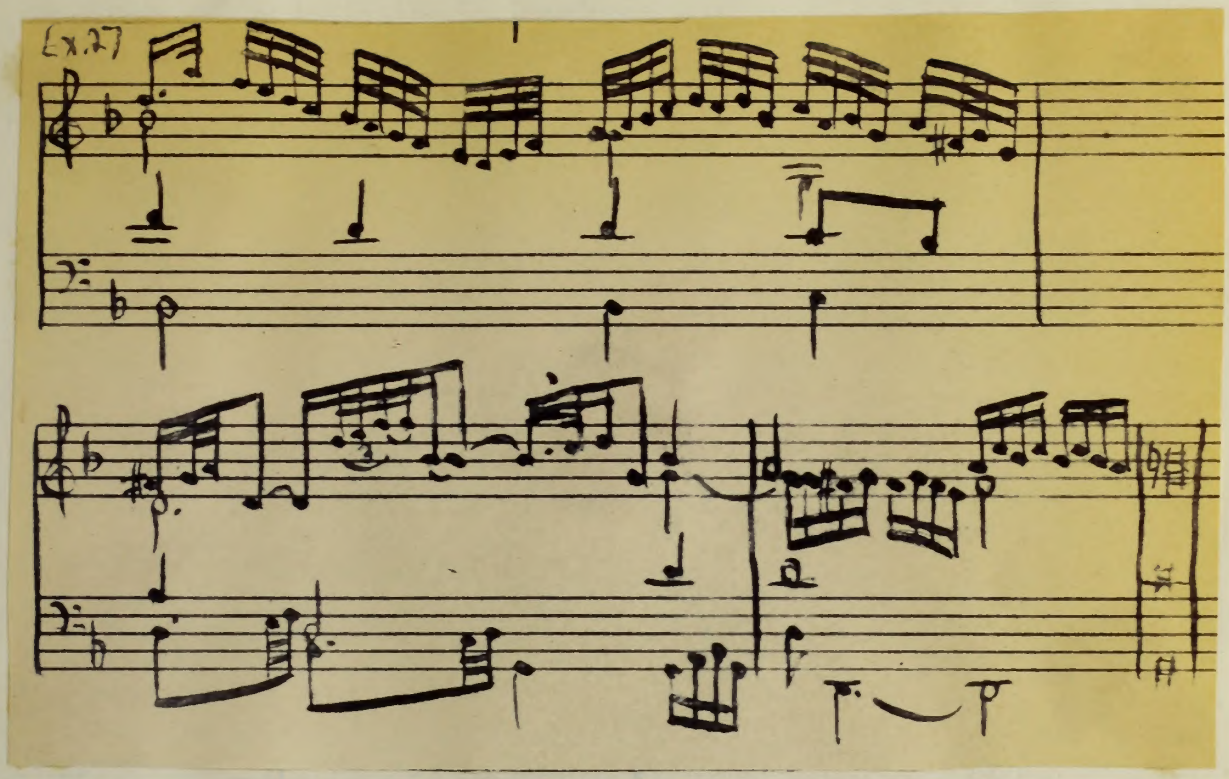
in duple meter and the middle one is in triple meter. The last section is an almost literal recapitulation of the first, with some minor changes at the beginning and a toccata-like passage at the end, which closes the piece. The section in triple meter is subdivided into several phrases separated by definite cadences and set off by contrasts in texture. The form can be diagrammed as follows:

Section:	A	B	C	B'	C'	A
Time signature:	4/4	3/2	3/2	3/2	3/2	4/4

The cadences throughout the piece are very definite, both rhythmically and harmonically. In most cases there is a dominant-tonic progression (see example 26) with all four voices holding the tonic chord for half a bar:



The end of the piece has a toccata-like section which brings it to a brilliant and highly definitive close (see example 27):



Passages such as the above suggest the tempo rubato performance described by Frescobaldi[13] in the prefaces to many of his works. In this canzona there are one or two brief episodic passages. Here is one consisting of a sequential treatment of the first few notes of the theme (the head of the subject) (see example 28 on page 67):

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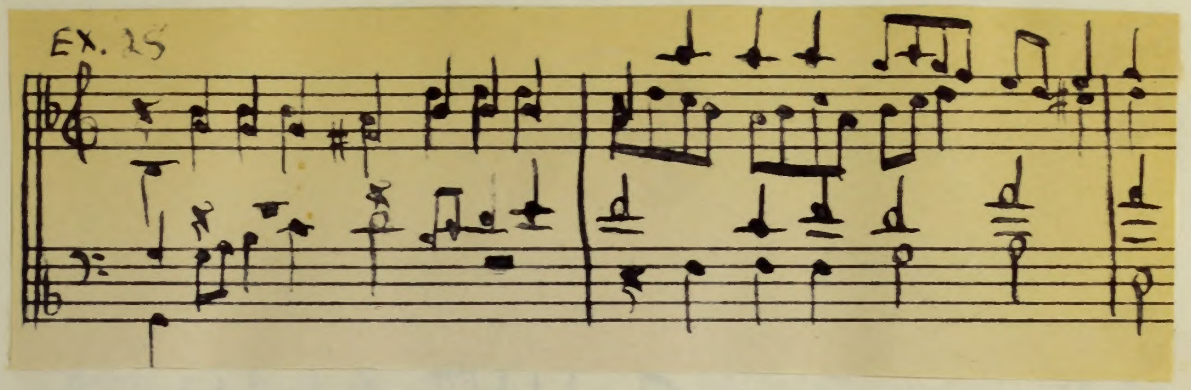
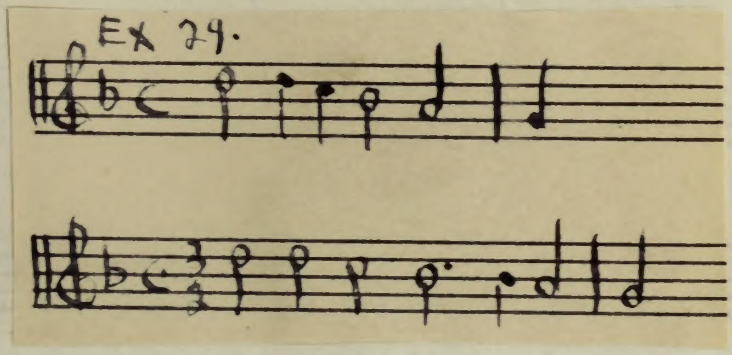
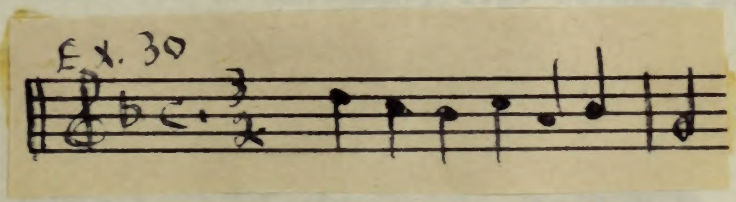
13. Girolamo Frescobaldi, Toccate e partite d'intavolatura di cimbalo di Girolamo Frescobaldi di S. Pietro di Roma. Nouamente da lui date in luce, &c. con ogni diligenza corrette. Libro Primo. (Roma: Nicolo Borbone, 1615) (microfilm in Isham Library of a copy in the Library of Congress) preface, see pp. 178 ff.



The subjects used as the bases for each section are largely simple rhythmic transformations of the original subject (see example 29):

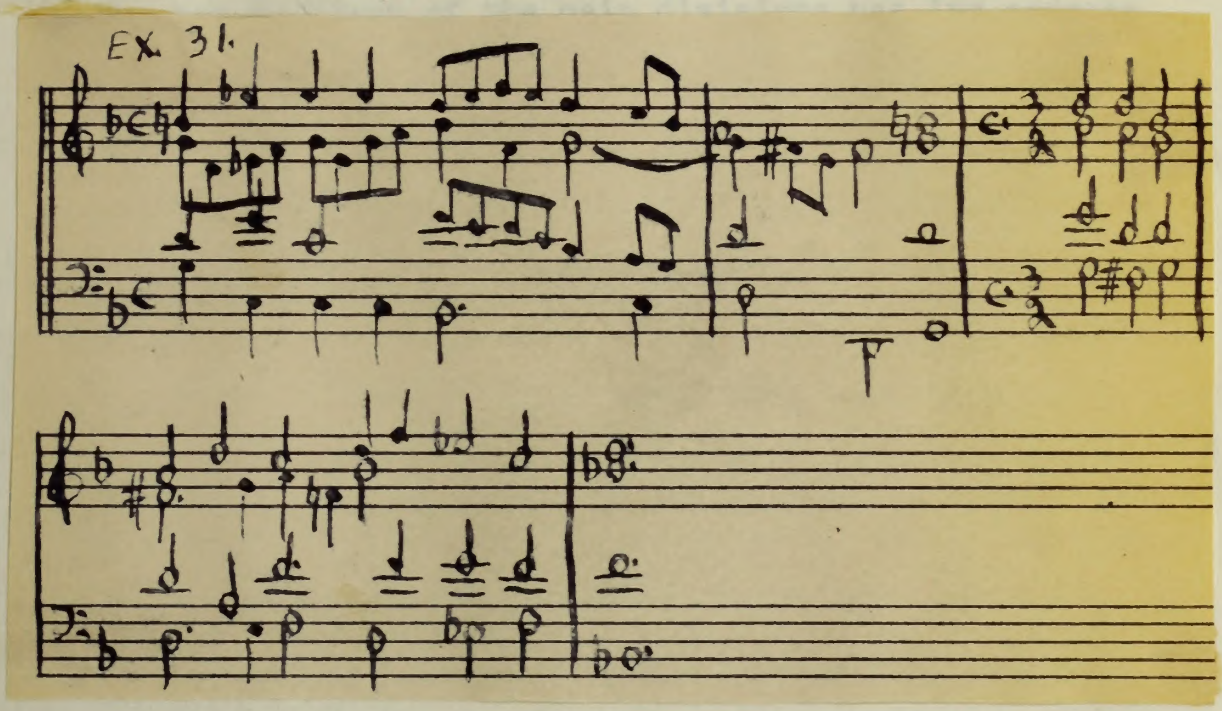


but melodic variation is also found (see example 30):

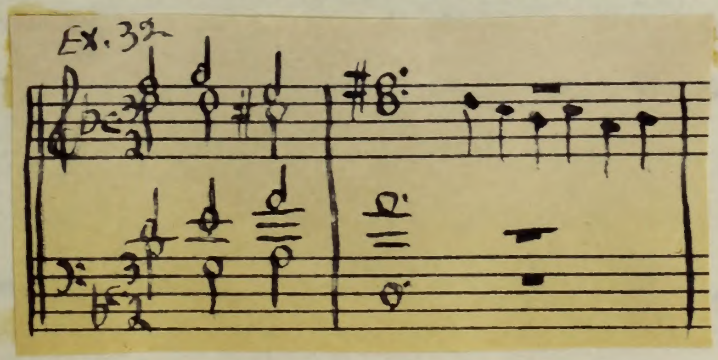


The texture of the canzona is largely contrapuntal, but there are purely homophonic sections and none of the more

learned contrapuntal devices are present. The strongest contrast in texture comes at the beginning of the second section where a purely chordal passage occurs (see example 31):



Another kind of contrast in texture is obtained by means of changes in the rate of movement, e.g. between half note and quarter note movement (see example 32):



The subject is closely related to the characteristic canzona subject; it uses the dactylic rhythm though only two of the notes are at the same pitch.

The tonality of the piece is transposed Dorian (On G with a Bb signature). Cadences of the piece occur on G, D, Bb, and C. Each of the main divisions has its cadence in G. Accidentals used are Eb, B-natural, and the leading tones of the various cadences.

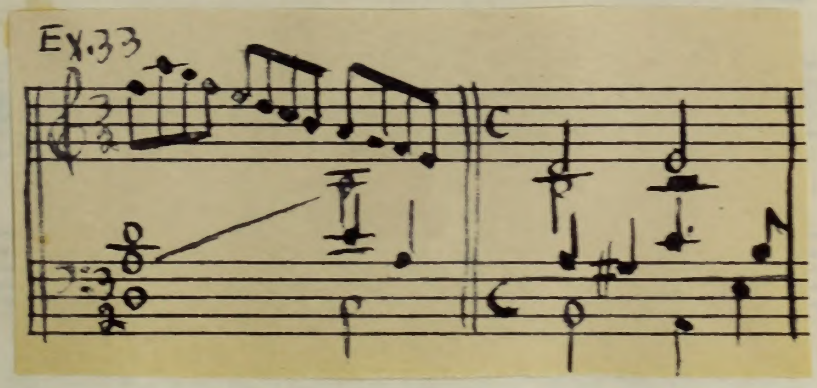
Trabaci's publication of 1603 is in keyboard partitura (notated on four staves) and there are frequent voice crossings (e.g. example 28). Voice crossings have no significance on a keyboard instrument; they are remnants of the abstract vocal style,--a style whose influence can be seen even in the works of Sebastian Bach. In contrast to the abstract vocal style, however, there also brilliant toccata-like passages found at the final cadences.

In canzona V, sopra Dunque credete ch'io the first two sections are based on a single theme and its rhythmic variant, though the variation canzona technique is not applied consistently throughout the composition. Canzona VI is a variation canzona. Apel gives the following diagram of its form: a b c b' a'. This makes it an example of the Bogenform or chiastic form. The A sections are more closely related than the B sections; the second A is an almost literal repetition of the first,except for

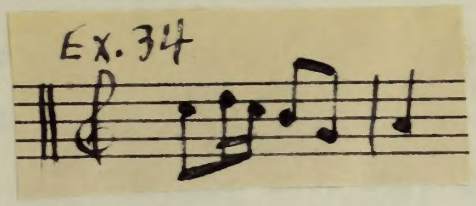
the toccata-like section at the end. The successive sections alternate between duple and triple meter as follows:

Section	A	B	C	B'	A
Time signature:	4/4	3/2	4/4	3/2	4/4

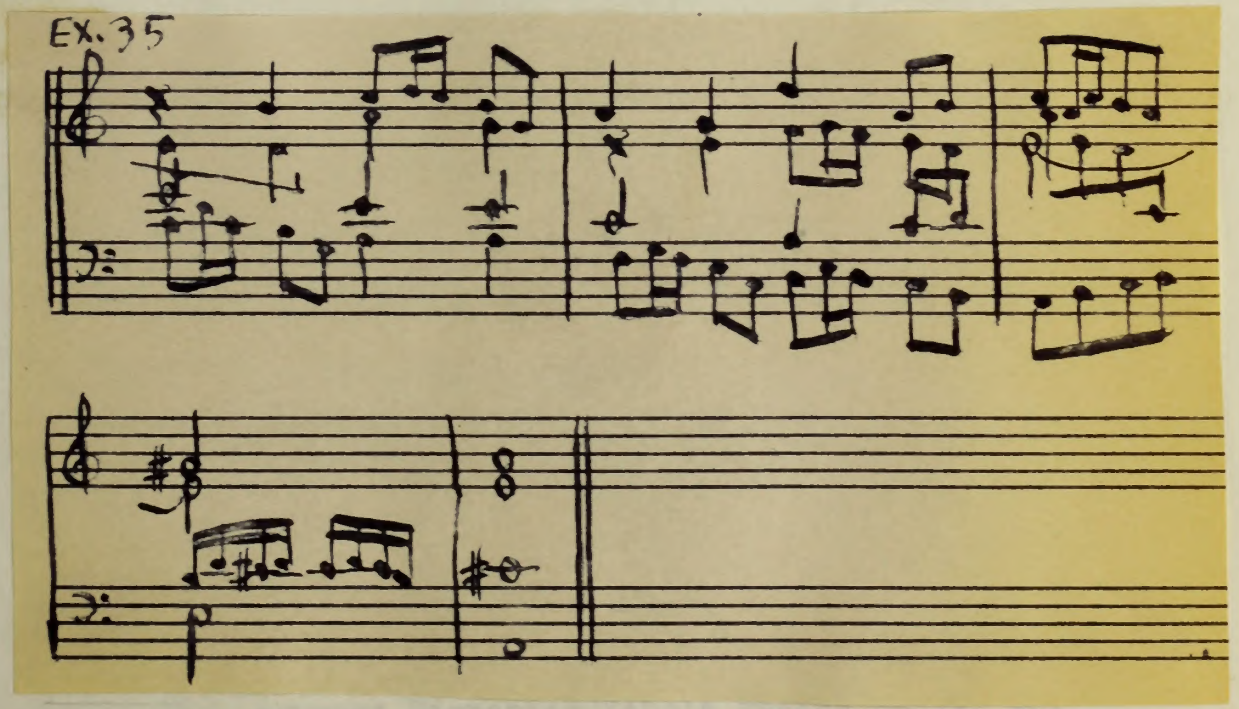
The cadences between sections are definite and are based on dominant-tonic progressions. At the end of the first section the dominant chord is drawn out and ornamented, and there is a longer toccata-like section at the end of the piece. At the beginning of the recapitulation the sections connect with each other without pause (an unusual treatment of the juncture between sections), but the sections are contrasted with each other by the rate of movement. The next to last section has eighth notes in contrast to the quarter note movement at the beginning of the last section (see example 33):



At the end of the first section is an interesting episodic passage. The sequence is built on a figure used in one of the countersubjects (see example 34):



This episode, in its avoidance of the subject, and especially the beginning of the subject affords relief (see example 35):



The themes of the various sections of this piece are all

rhythmic transformations of the original theme.

The textures are lightly contrapuntal and employ none of the more complex contrapuntal devices. Only in the first and last sections are the voices truly homogeneous. In the other sections there are usually differences in the rate of movement that set off one voice from the others. The textures in this canzona show strong influences of the cantus firmus variation techniques of Cabezon, whose influence was also seen in Macque. The influence shows itself in the use of patterned figurations, rhythmic and melodic patterns that are repeated throughout a section, and are often passed from one voice to another. Example 36 shows a use of similar figuration in Trabaci and Cabezon. The example from Trabaci is from canzona VI of the publication of 1603 and the example from Cabezon is drawn from a set of variations on Guardame las Vacas,[14] the tune of which is identical the Romanesca melody used by the Neapolitans for variations.

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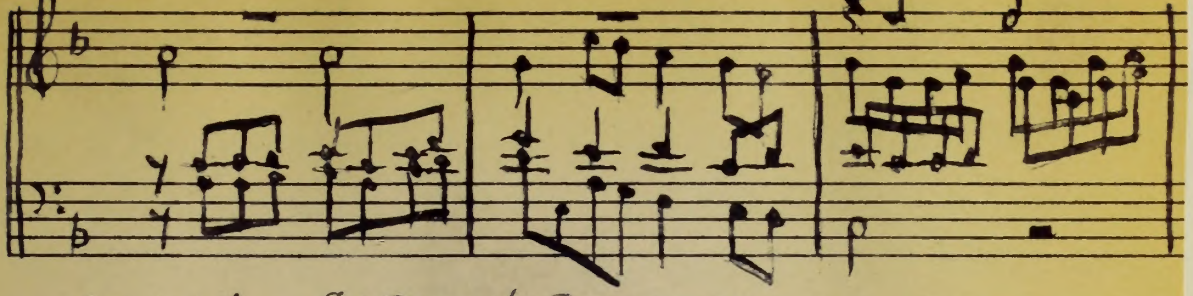
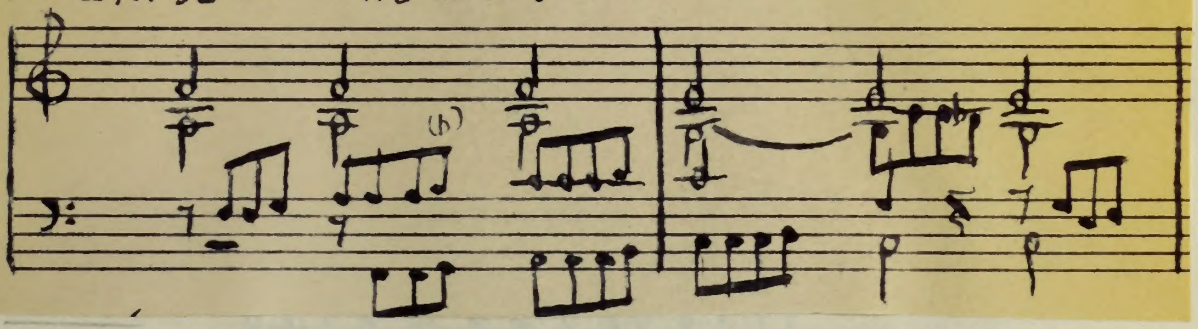
14. source: Hispaniae Schola Musica Sacra, ed. Felipe Pedrell (Leipzig: Breitkopf und Härtel, 1899). The notation is changed from that given in Pedrell in order to show the similarities between the two examples more strongly

Ex. 36a TRABACI: CANZONA

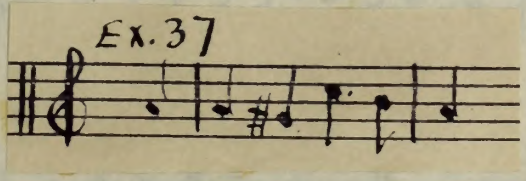


EX. 36 b CABEZON: DIFERENCIAS



The Trabaci canzona is less conservative in its chromaticism than Macque's and it shows some influences of the experimental style of the day as the following version of the subject of the canzona indicates (example 37):

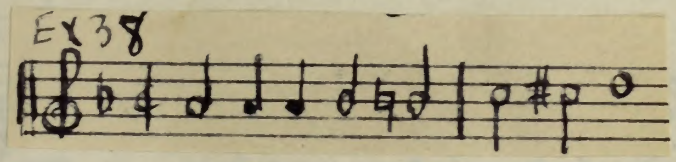
Ex. 37



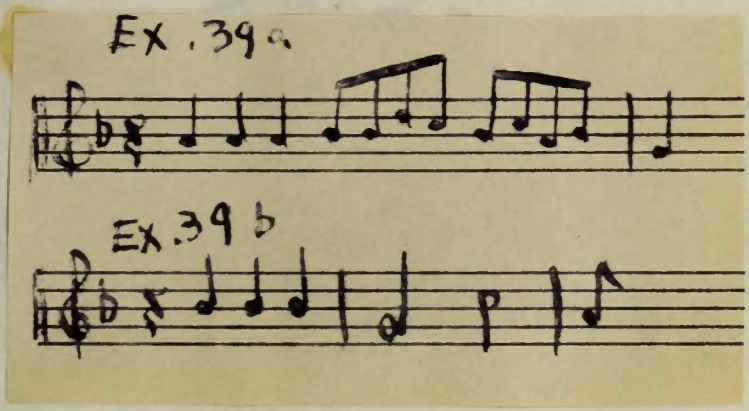
There is no evidence of key scheme in this canzona; each section makes its cadence in A.

The seventh canzona, entitled Cromatica has a rare example of a chromatic canzona subject. This canzona,

like the first, has three major sections: two sections in duple meter separated by a short section in triple meter. The first section is much the longest of the three. Unlike the other canzonas discussed so far, the last section is not a literal recapitulation of the first, although the theme is the same. The cadences, too, are somewhat less marked here, with the first entry of the new section beginning at the tonic chord rather than after it. There are besides the main theme (example 38):



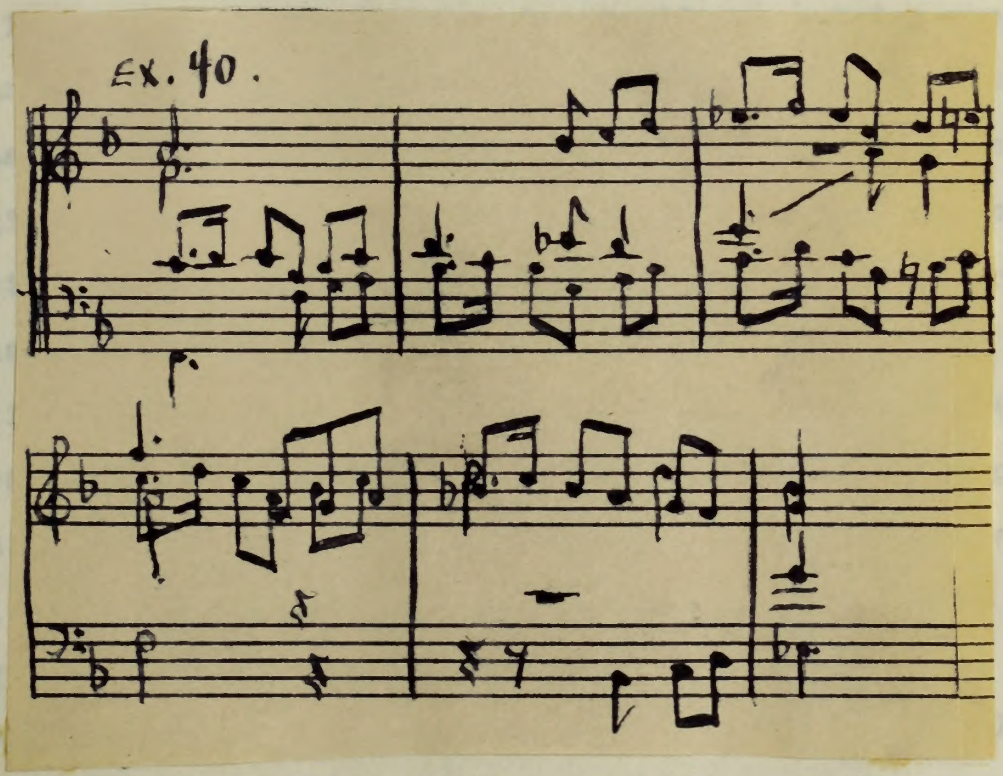
two subsidiary themes appearing in the first section (example 39):



They are introduced in canon with the main theme. The three repeated notes which begin each of the subsidiary themes relate them to the main theme. At the end of the

first section the main theme drops out, and the second of the subsidiary themes is used in a series of canonic entries. The whole of the first section consists of canonic entries involving the main theme and one or more of the subsidiary themes.

the second section, in triple meter, has a counter-subject which becomes the basis of an episode at the end of the section (see example 40):



Here, then, is another example of an episode which affords relief from the presence of the subject. The final section is quite brief; it is based on the main theme in its origi-

nal form accompanied by patterned figuration of the type noted in the last canzona.

Of all the canzonas examined so far the canzona Cromatica is the farthest removed from its chanson models. The texture is more contrapuntal than that of the other compositions of Trabaci studied so far. The voices are more homogeneous, and there is little contrast in texture between sections except for the changes in meter, which give the piece its formal articulation. Canon and entries in inversion are found here; almost all the entries are canonic. The main theme is also an unusual one for a canzona. Although it uses the typical dactylic repeated note beginning, a chromatic theme such as this is more common in a ricercar or fantasia. A chromatic theme very similar to this one is found in a Sweelinck fantasia. The use of subsidiary themes in the first section is also very unusual in a canzona. The change in meter and the suggested recapitulation are the main links with the other canzonas of Trabaci.

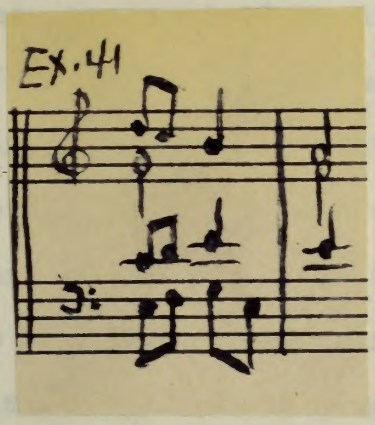
The Capriccio sopra un sogetto solo is likewise a variation canzona. Again the form is articulated by a contrast between duple and triple meter with a short triple meter section as the B of an A B A form. In this piece there are definate cadences marking off the sections. The last A is not a literal recapitulation; the subject appears in diminution throughout. There are no episodic passages in this

composition; it is a less extended work than those compositions designated canzona. The subject, which consists of the four notes of a descending tetrachord, is subjected to a simple rhythmic transformation in the triple meter section.

There are no homophonic sections and no sharp contrasts in texture between sections in this piece. The voices are more homogeneous than in some of Trabaci's other canzonas though there is no particularly complex counterpoint. The theme of the piece uses the dactylic rhythm of the typical canzona subject even though the notes are not repeated. Tonally the composition is more modern than most of his others. It is in the Aeolian mode and the cadence at the end of the first section is in C, so that there is the feeling of a modulation from the minor to the relative major.

Trabaci's style shows the influence of chordal thinking in his treatment of dissonance, a much freer treatment than that of the sixteenth century. In the following example (example 41) the D in the top voice is an appoggiatura sounded against its note of resolution in the tenor. When the top voice resolves, the tenor moves, creating another dissonance so that the chord tones never sound simultaneously in a vertical position. Such treatment of dissonance shows that the composer is thinking in terms of

chords and not purely in terms of consonance and dissonance.



Trabaci's thematic material, derived as it is from the chanson, is essentially vocal in character. Idiomatic keyboard writing arises in two ways: (1) the use of patterned figurations (Spielfiguren) in the countersubjects after the manner of Cabezon and (2) the decoration of the final cadence with toccata-like figurations. In his publication of 1603 Trabaci mentions the organ first in his title although there is nothing which particularly suggests the organ in his writing.

In this chapter we have seen the emergence of the variation canzona in the Neapolitan school. Its first known exponent was Giovanni Macque, a Flemish composer who made his home in Naples and was one of the last of the Flemish internationalists. The variation canzona was a form not used in northern Italy. Its next exponent after

chords and not purely in terms of consonance and dissonance.

the Neapolitans was the Roman composer Girolamo Frescobaldi. In its use of thematic interconnection between successive sections, the variation canzona presents a departure from the form of the vocal chanson. There are still, however, strong influences of the chanson in the canzonas of Macque and Trabaci. The strong sectionalism is a chanson influence; contrasts in texture and the use of triple meter as an element of contrast are found in the chanson. The definite cadences between sections are a chanson influence. Recapitulation is still found in the canzonas of Macque and Trabaci. Though all sections of the variation canzona are based on rhythmic variants of the same theme, the last section is often a literal repetition of the first. Such formal schemes as:

A B C B' C' A

found in Trabaci are typical of the periodic formal design of the chanson. The chanson theme is prominent in Macque while the dactylic rhythm persists in Trabaci.

It is interesting to compare the Neapolitans' treatment of the chanson with the Sweelinck fantasia. In one respect there is a striking similarity between the Neapolitans and Sweelinck; the contrapuntal keyboard forms of both were influenced by the keyboard variation. The Neapolitans were influenced by the variations of Cabezon

whereas Sweelinck was influenced by those of the English virginalists. Thus the emergence of the Baroque manifested itself simultaneously in keyboard music at opposite ends of Europe. The form and texture of the Neapolitan canzona were patterned after the lighter chanson, while Sweelinck's model was the learned contrapuntal ricercar of Andrea Gabrieli.

Influences of the Neapolitans on Frescobaldi's canzonas are found in the use of rhythmic variants of the first subject in each section; preference for the cembalo over the organ; and use of patterned figurations. Trabaci's influence can be noted in the use of toccata-like passages at the cadences.

CHAPTER VII

FRESCOBALDI

Girolamo Frescobaldi, son of Master Filippo Frescobaldi, was born (according to his baptismal certificate) at Ferrara on September 9, 1583. A contemporary document, written by a Franciscan priest, Fr. Agostino Superbi, called Apparato degli huomini illustri della citta di Ferrara (1602), states that "Frescobaldi, even in his youth, played the organ in his native city and achieved sublime things."[1] According to Haberl,[2] Frescobaldi's first teacher was his father, organist at one of the churches at Ferrara. Guilmant[3] mentions another teacher, Francesco Milleville, who was born at Ferrara ca. 1565. (Francesco's father Alessandro was, according to Guilmant, the teacher of Frescobaldi's predecessor at St. Peter's in Rome, Ercole Pasquini.) Milleville was in the service of the king of Poland and did not return to Italy until 1614;

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1. Gino Tagliapietra, op. cit., vol. IV, p. vii, biographical notes on Frescobaldi.

2. Franz Xaver Haberl, cited in Girolamo Frescobaldi, Fiori Musicali (new ed., Paris: Maurice Senart, 1922) Notice Biographique by M. A. Guilmant, p. ix.

3. Loc. cit.

thus it must have been before his departure for Poland that Frescobaldi studied with him. Frescobaldi's other teacher, Luzzascho Luzzaschi (1545-1607) was a composer of wide reputation and in his Primo Libro di capricci (1624) Frescobaldi refers to Luzzaschi as his teacher.

At the age of twenty one Frescobaldi received the signal honor of election to the Congregation and Academy of the Masters and Teachers of Rome, a society founded in 1584 by Palestrina which included among its members such outstanding musicians as G. F. Anerio, Guilio Caccini, Orlandus Lassus, Felice Anerio, Claudio Monteverdi, Giovanni Bardi, Antonio Cifra, and Adriano Banchieri. Frescobaldi was admitted to the society both as an organist and as a singer.

In about the year 1605 Frescobaldi travelled to Antwerp to study and stayed there until 1608 when he returned to Italy. While in Antwerp he completed his first book of five-part madrigals, published by Pietro Phalesio, and dedicated it to Guido Bentivoglio, Archbishop of Rhodes and Papal ambassador in Flanders. According to Ronga,[4] this publication contains twenty one madrigals. With a recommendation from the Archbishop, Frescobaldi set out for

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4. Luigi Ronga, op. cit., p. 292

Rome to compete for the post of organist at St. Peter's which had been left vacant by the death of Ercole Pasquini and was being held temporarily by Alessandro Costantini.

On his way to Rome in 1608 Frescobaldi stayed in Milan for a while and was employed there as organist.[5] While at Milan he published a book of four part fantasias, Il primo libro delle fantasie a quattro, di Geronimo Frescobaldi Ferrarese, organista. . ., Simon Tini et Filippo Lomazzo,(1608). Tagliapietra[6] says that the twelve fantasias of this book were probably written before the madrigals published a few months earlier. During his stay in Milan Frescobaldi visited his former teacher, Francesco Milleville,[7] and with him completed the journey to Rome. In addition to the two publications mentioned, three Canzoni per quattro viole e quattro chitarroni o leuti were published at Venice by Alessandro Raveri in a volume called Canzoni per sonare con ogni sorte d'istromenti.

In November, 1608 Frescobaldi obtained the post of organist of the Vatican Basilica where he won by only two votes in a competition with Costantini. According to

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5. Guilmant, op. cit., p. xii
6. Tagliapietra, op. cit., p. vii
7. Guilmant, loc. cit.

Baini's account, quoted from the memoirs of Jannaconi,[8] the first time Frescobaldi played at the Vatican Basilica thirty thousand people came to hear him. At this time he was only twenty five years old. He held the position of organist at St. Peter's from 1608 to 1643. He was married in 1613 to Orsola del Pino of Rome and had five children, two of whom died in youth; while the other three left no descendants. For twenty years he carried on his duties at the same salary at Rome and in 1628 he obtained a leave of absence. It was only in the hopes of improving his financial status that he went to Florence, where he served as organist at the court on invitation of Ferdinand II, Grand Duke of Tuscany. In 1633 the famine and plague which devastated the city forced him to leave and he resumed his post at St. Peter's under the original arrangements. He held this post until his death in 1643. He was succeeded by the same Costantini over whom he had been selected thirty five years earlier.

The organs of St. Peter's were three in number. The larger two were in the Gregorian chapel and the chapel del Coro. These instruments had fourteen stops on a single manual and a pedal board of one octave. Guilmant[9]

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8. Guilmant, op. cit., p. xiii

9. Ibid., p. xv

mentions that Frescobaldi introduced the harpsichord into religious ceremonies, a statement which is consistent with the previously mentioned preference of the Neapolitans and Frescobaldi for the cembalo over the organ.

Contemporary accounts give testimony to Frescobaldi's fame. Giovanni Battisti Dona[10] (1593-1647), a nobleman of Florence and a music critic, in a Discourse on Music of This Time (June 6, 1640), quotes Pietra della Valle as saying that Frescobaldi was the "Hercules"of St. Peter's, a pun on the name of his predecessor Ercole Pasquini. On the fourth of March 1643 a resident of Modena[11] on a visit to Rome wrote that "The honorable Gerolamo Frescobaldi, one of the most famous organists of our time, was buried on Monday morning, the second of March 1643, in the Church of the Twelve Holy Apostles; the funeral mass having been sung by the leading musicians of the city."

The most significant portion of Frescobaldi's output is in the field of keyboard music. Below is a list of those of his publications which contain canzonas:[12]

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10. Guilmant, op. cit., p. xiv
11. Ibid., p. xvii
12. Luigi Ronga, op. cit., pp. 291 ff.

1615. Recercari et Canzoni Franzese fatte sopra diversi oblighi in partitura da G. Frescobaldi, Libro Primo in Roma, Appresso Bartholomeo Zannetti, 1615

Contains ten ricercars and five canzonas

1624. Primo Libro di Capricci fatti sopra diversi soggetti et Arie in partitura de Girolamo Frescobaldi Organista in S. Pietro di Roma. In Roma, appresso Luca Antonio Soldi, 1624

Contains twelve capriccios

1626. Il Primo Libro di Capricci, Canzoni Francesi e Recercari fatte sopra diversi sogetti et arie in partitura. Di Girolamo Frescobaldi Organista in S. Pietro di Roma, novamente ristampati. Con privilegio. In Venetia, appresso Alessandro Vincenti, 1626.

Contains eleven capriccios from the Soldi edition of 1624. Capriccio no. VII Sopra or che noi rimena, in partite was not reprinted. It also contains the five canzonas of the Zannetti edition of 1615, and the ten ricercars of the same edition.

1627. Il secondo Libro di Toccate, Canzone, Versi d'Hinni, Magnificat, Gagliarde, Correnti et altre partite di intavolatura di Cembalo et Organo di G. Frescobaldi, N. Borboni, Roma, 1627.

Contains eleven toccatas, six canzonas, Ancidetemi

pur d'Arcadelt passagiata, five gagliarde, seven Correnti, l'Aria detto Balletto, and l'Aria sulla Frescobalda. It was reprinted by Borboni in 1628 and 1637.

1635. Fiori musicali di diversi compositioni, Toccate, Kirie, Canzoni, Capricci e Recercari in partitura a quattro, utili per sonatori. . . autori Girolamo Frescobaldi. . . Opera duodecima, con Privilegio, in Venetia, appresso Alessandro Vincenti, 1635.

Posthumous Work. Canzoni alla francese in partitura del Signor G. Frescobaldi. . . Libro Quarto, in Venetia appresso Alessandro Vincenti, 1645.

Contains eleven canzonas.

In his publication Selection of Practical Harmony, London (1811-1815) Muzio Clementi included three fugues attributed to Frescobaldi which have since been rejected as spurious. They were, however, reproduced by Fétis[13] and Torchi.[14]

In the matter of notation Frescobaldi shows a strong preference for the keyboard partitura (open score). Of the

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13. Fétis, ed. Trésor des Pianistes, (Paris: Farrenc, 1875), vol. XIII.

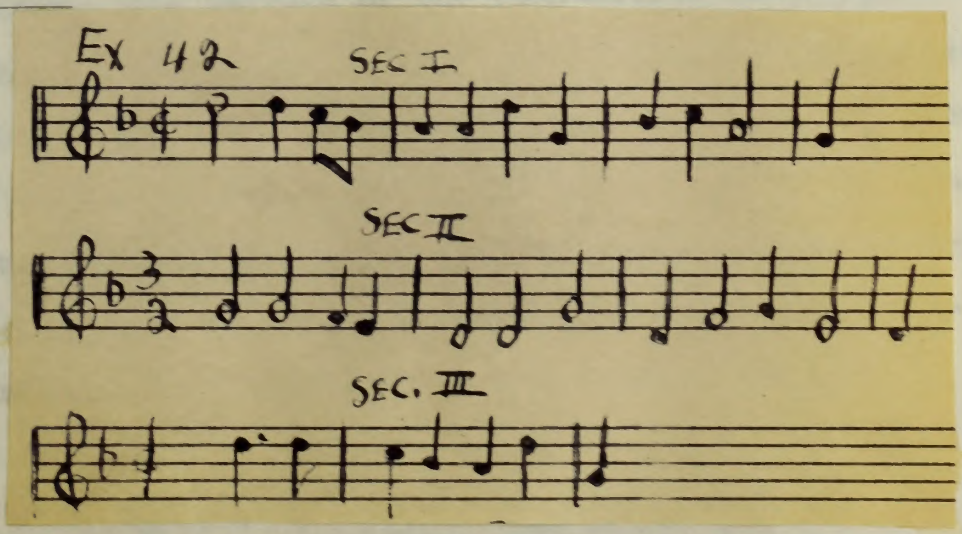
14. Luigi Torchi, ed. L'Arte Musicale in Italia, (Milano: G. Ricordi, 1897), vol. III.

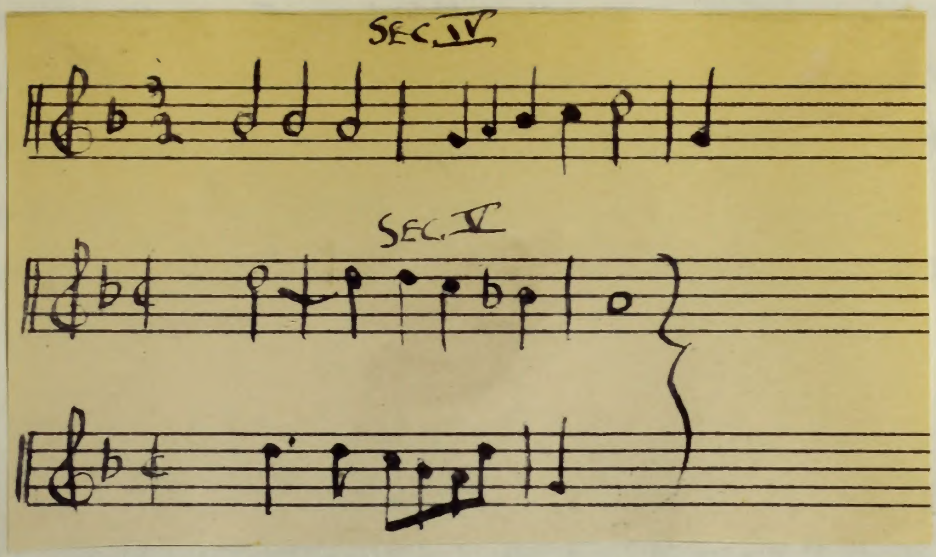
six works containing canzonas, five are in keyboard partitura, although the 1637 reprint of Il secondo libro di toccate . . . , Roma, Borboni, 1627, is in keyboard score (intavolatura). The cembalo seems to be the preferred instrument. In Frescobaldi's first book of toccatas (1614) only the cembalo is mentioned: Toccate d'intavolatura di cimbalo . . . . The publication of 1628 includes . . . due toccate in fine, una per sonare con spinettina sola, overo liuto. In 1630 Primo libro d'Arie musicali per cantarsi nel gravicembalo e tiorba was published. The gravicembalo was probably a large type of harpsichord.

The canzona is well represented throught Frescobaldi's keyboard works, for he wrote them all through his career. His earliest keyboard work, Il primo libro delle fantasie . . (1608), contains a composition in which the subjects of all sections are rhythmic variants of the first subject. In the second fantasia entitled sopra un soggetto solo, he uses rather free rhythmic variants of a single theme. This fantasia also includes changes in meter. Frescobaldi's employment of numerous contrapuntal devices in this piece certainly reflects the influence of his study in Flanders.

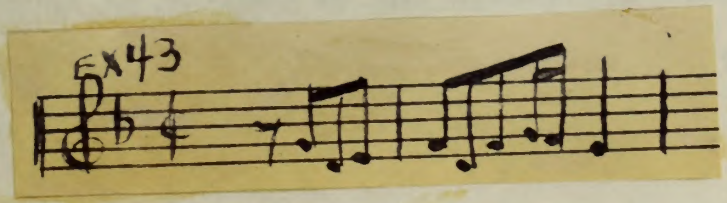
Frescobaldi's earliest canzonas include examples of the variation canzona. They appear in the Primo libro di recercari . . .(1615). The Canzon Terza from this publication is one of the variation canzonas. It contains five

sections alternating between duple and triple meter. The first and last sections are the most extended; the first is thirty three bars long and the last twenty five bars long, and both are in duple meter. The three inner sections, including the two in triple meter, are much shorter (thirteen, fourteen, and eleven measures long). The cadences between sections are definite, but there are as yet no signs of the toccata-like passages found at the final cadences of Trabaci's canzonas. Here, however, all voices hold on the tonic chord at the end of each section. The theme appears in practically every bar of the composition with no episodic relief. Variation of the theme becomes progressively freer in succeeding sections (see example 42):

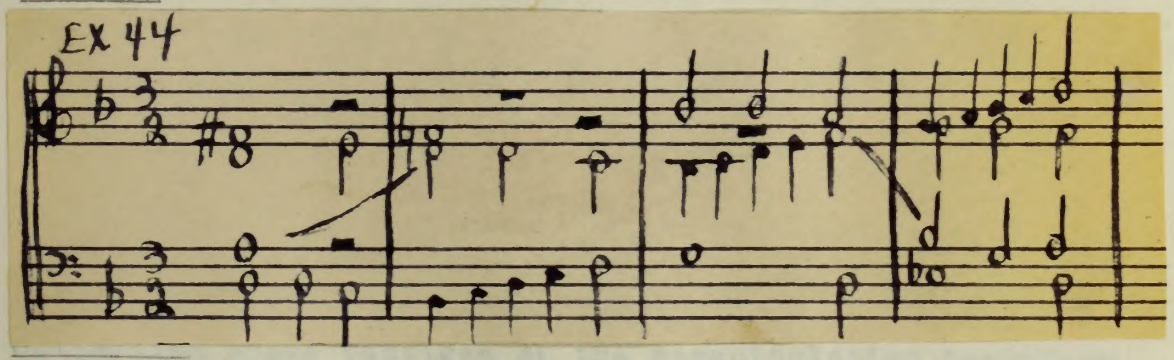




The periodic principles of repetition and recapitulation found in Trabaci's variation canzonas are not to be found here. Instead there is a gradual building up to a climax in terms of contrapuntal intensity and rapidity of note values. This procedure suggests the influence of Sweelinck. The texture of the composition is homogeneous, with all voices of equal importance. The only articulations are the cadences and changes in meter. In the last section is an example of a countersubject which recalls the kind of patterned figuration found in Cabezon's keyboard variations, except that the rhythmic pattern does not recur as consistently in Frescobaldi. (See example 43):



From the first, Frescobaldi shows more interest in contrapuntal devices than Trabaci, an interest which reflects the influence of the journey to Flanders and perhaps of Sweelinck. Note the stretto entries, (example 44) and the augmentation and diminution of the subject which can be seen in example 42, section V.

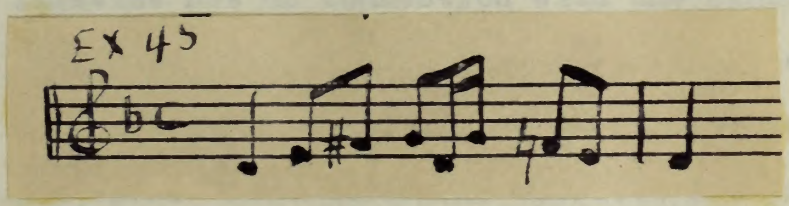


The theme of this canzona is closely related to the standard canzona theme in the rhythmic structure of its beginning (see example 42, sec. I). It is more fully developed melodically than any seen so far and divides itself into two balanced parts. It is still vocal in character, however, and the idiomatic instrumental figuration comes in the free voices.

This composition, like many seventeenth century compositions is written in the transposed Dorian mode (i.e., G with a Bb). The first section has its cadence on G; the second ends with a Phrygian cadence on D; the third

has its cadence on D; and the fourth and fifth on G. The use of chromatics is rather conservative. There are occasional Eb's to give some feeling of G-minor.

Two influences of Trabaci can be observed here; (1) the use of the variation canzona and (2) the use of patterned figuration. At this point, however, Frescobaldi is less idiomatically instrumental, more conservative chromatically, and more tonal. His themes are longer and more fully developed; and the repetition and recapitulation of sections (always found in Trabaci) are replaced by a continuous building up to a rhythmic and contrapuntal climax. According to Ronga[15] the fourth canzona of this collection shows vestiges of the recapitulation technique of Trabaci, while the second has a theme of the same brevity found in Trabaci (see example 45):



The term capriccio in Frescobaldi has a wide application, including, among others, the variation canzona.

15. Luigi Ronga, op. cit., p. 88

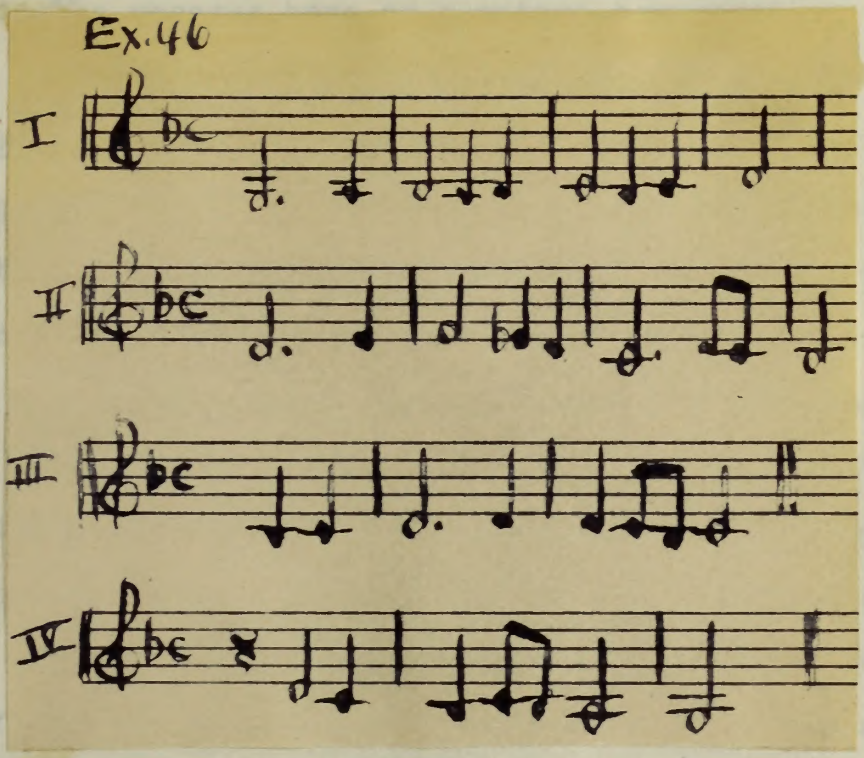
In 1624 he published a work devoted exclusively to capricci, Il Primo Libro di capricci. . .,Roma, Luca Antonio Soldi, 1624. But before that, in his early Toccate e partite d'intavolatura di cimbalo . . ., Roma, Borboni, 1614, there are three capricci entitled Capriccio del soggetto scritto sopra l'aria di Roggiero, Capriccio sopra la Battaglia, and Capriccio pastorale. None of these capricci are related to the canzona and they differ greatly from his later capricci. The first is a theme and variations, and the second, though it has its forerunners in the program chanson, is far removed from the fugal canzona. It is not contrapuntal and contains some interesting, if not too successful attempts at a homophonic type of keyboard writing. Frescobaldi anticipates the Alberti bass here, but the composition lacks the harmonic organization that this type of writing requires, and the result is rather dull. The Capriccio pastorale likewise has no connection with the canzona.

The Primo Libro di Capricci. . . (1624) contains twelve capricci and gives a good picture of Frescobaldi's use of the term. Several of the capricci are compositions based on themes popularly used in the variations of the time, such as the Ruggiero, the Bassa Fiammenga, and the Spagnoletta. Several are based on abstract subjects such as Capriccio sopra ut, re, mi, fa, sol, la. The Capriccio cromatico di ligature al contrario is a short canzona of

two sections which experiments with dissonances resolving upwards. The Capriccio cucho is a canzona in the lower three voices while the soprano has the cuckoo call (the descending minor third) as an ostinato throughout the whole composition. An interesting and unusual piece is the Capriccio con obligo da cantare la quinta parte senza toccarle sempre di obligo del sogetto scritto, a composition in which the performer is expected to decide where the theme is to enter in the fifth voice and to sing these entries. Frescobaldi uses the same plan later, in the second ricercar of the Missa della Madonna of the Fiori Musicali (1635). Also included in this volume of capricci is a Capriccio sopra un sogetto solo which is a perfectly regular example of a variation canzona.

The first class of Capricci mentioned above, that based on well-known themes of the time, makes use of the variation canzona technique of free rhythmic transformation of a given subject. The themes are too long to be used as canzona subjects, and so they are divided up. The Capriccio sopra lo Spagnoletta makes use of the theme shown in example 46, page 95. The theme is divided into four parts, as shown, and Frescobaldi uses the four parts separately, transposing them differently and combining them contrapuntally. The complete theme is presented in the soprano in the first section while the other voices carry

on imitative treatment of I (see example 46, below):



The second and third sections treat a rhythmic variant of I. The fourth, fifth, and sixth sections treat part II, making use of augmentation, diminution, rhythmic transformation, and contrapuntal combinations. The seventh and eighth sections treat part III, using it in rhythmic transformation. The next section uses I again, and the thematic procedure is repeated, though with different contrapuntal elaborations and different variations of the theme. Part IV is not used until the final (thirteenth) section.

The compositions of this volume of capricci are among the most extended of Frescobaldi's entire output of keyboard music;[16] he emerges here as a mature composer.

The Capriccio sopra l'aria di Ruggiero presents the Ruggiero theme in a somewhat similar fashion to the Spagnoletta. Here, two motives are frequently treated in one section. As in the other capriccio, changes in meter lead to rhythmic transformations of the thematic material. The Capriccio sopra il Cucho, previously mentioned, became the forerunner of many similarly titled compositions by Kerll, Poglietti, and Bernardo Pasquini. The capricci on abstract subjects use the form of the variation canzona and ricercar. Frescobaldi's treatment of these subjects differs from Sweelinck's . Sweelinck uses them as canti fermi introduced into the fabric of a fantasia, while Frescobaldi, like Trabaci, uses them as themes.

The most typical example of a variation canzona among the capricci of 1624 is the Capriccio sopra un soggetto. It consists of seven sections, of which the first,

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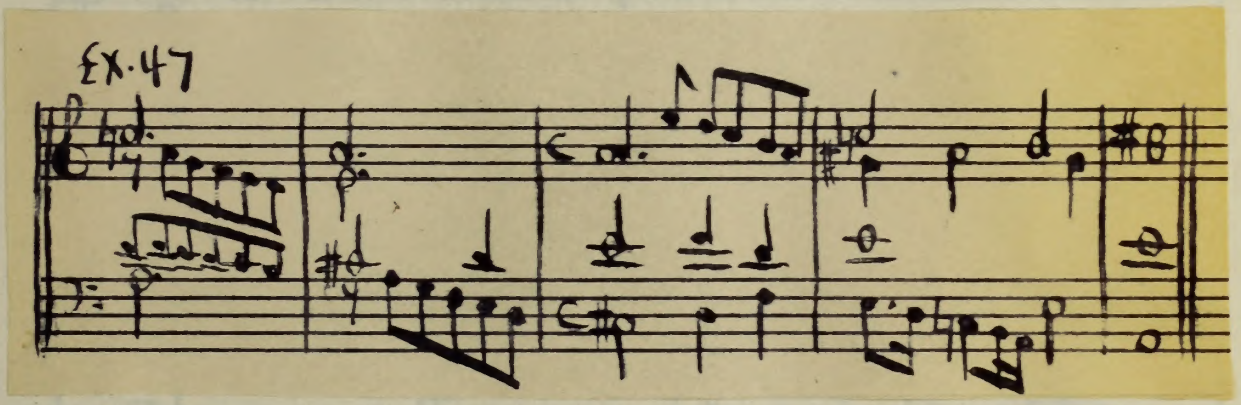
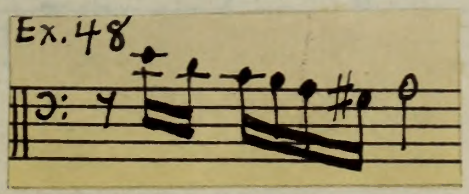
16. It is in compositions of this extent that Frescobaldi gives the performer permission to leave out sections. See quote on p. 161.

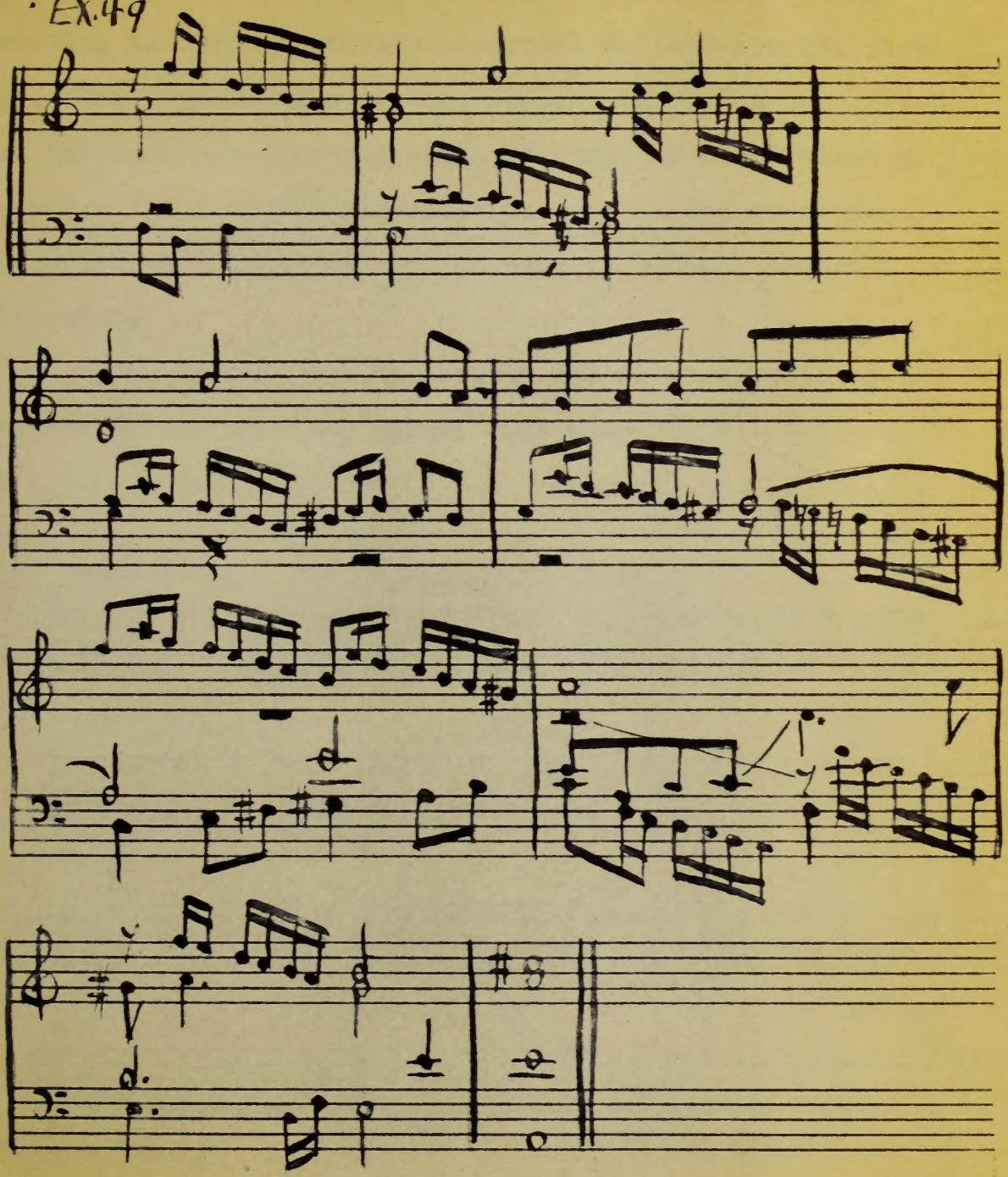
fourth, and seventh (the first, middle, and last sections) are the most extended. Triple meter is used in only two of the short sections, those following the first and middle. All of the other sections are in duple meter. The cadences between sections are definite but not ornamented. All voices stop on the tonic chord and the sections in triple meter have their cadences in duple meter (see example 47):



There are several brief episodic passages of three or four measures in the composition. They are never based on the theme. The longest of these is shown below. It is based on a countersubject (example 48):

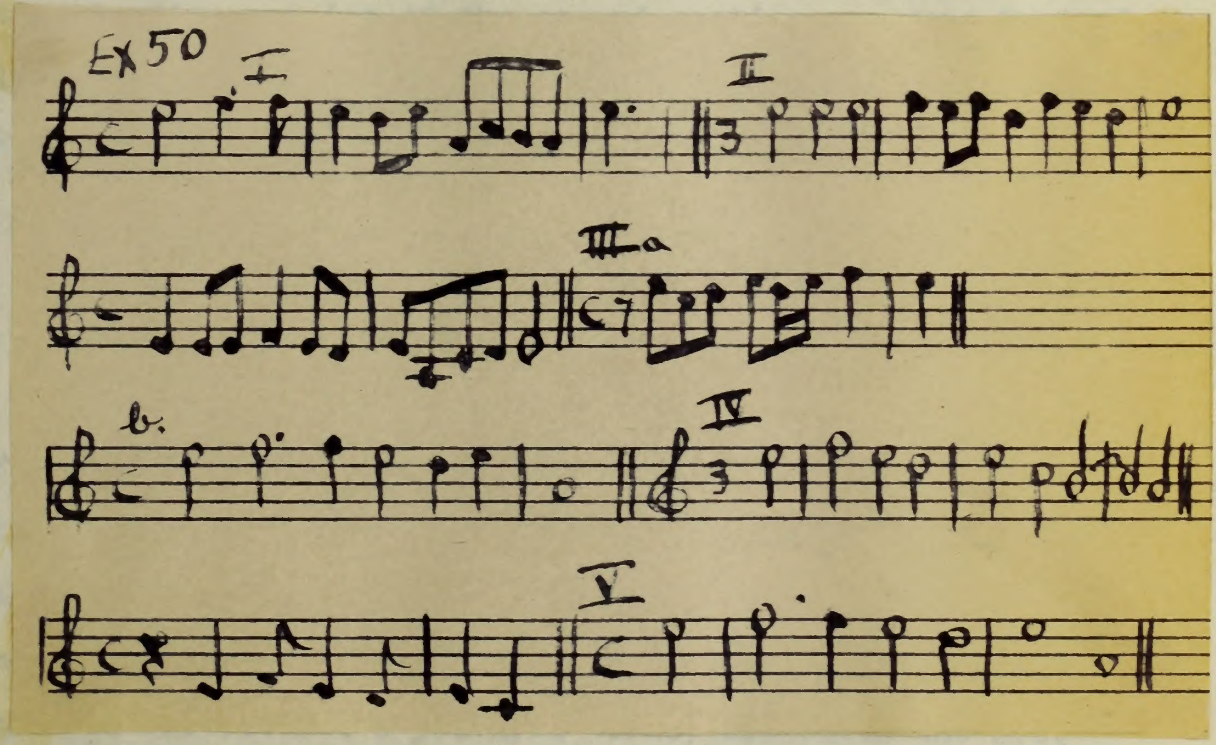


· Ex.49



The passing of this sixteenth note motive from voice to voice results in a texture and rhythmic structure very similar to that of the late Baroque. See example 49, page 98. The dynamic element, the element of motion that exists in the late Baroque sequential episode, is still missing, however. Successive transpositions in a consistent direction are not found, nor, of course, is there harmonic movement.

The themes of each section are free rhythmic variants of the original theme, (see example 50):



Note section III where Frescobaldi uses the diminution of

the subject as the basis of patterned figuration against the subject in augmentation. The textures are all contrapuntal. Contrast between sections is obtained by means of changes in meter (the sections alternate between duple and triple meter) and by the character of the counterpoints against the subject, which, in many cases, are in much faster note values than the subject. There are stretto entries, canons, and use of double counterpoint, though the use of learned contrapuntal devices is not frequent.

The relationship of the thematic material to the chanson theme is not most obvious in the first section; the stretto-like entries of the second section are more typically chanson-like. In the preface to this volume of capricci Frescobaldi says:

> Si devono i principii cominciarli adagio a dar maggior spirito e vaghezza al seguente passo. . .
>
> (The pieces should begin adagio so that the following section may appear brighter by contrast)

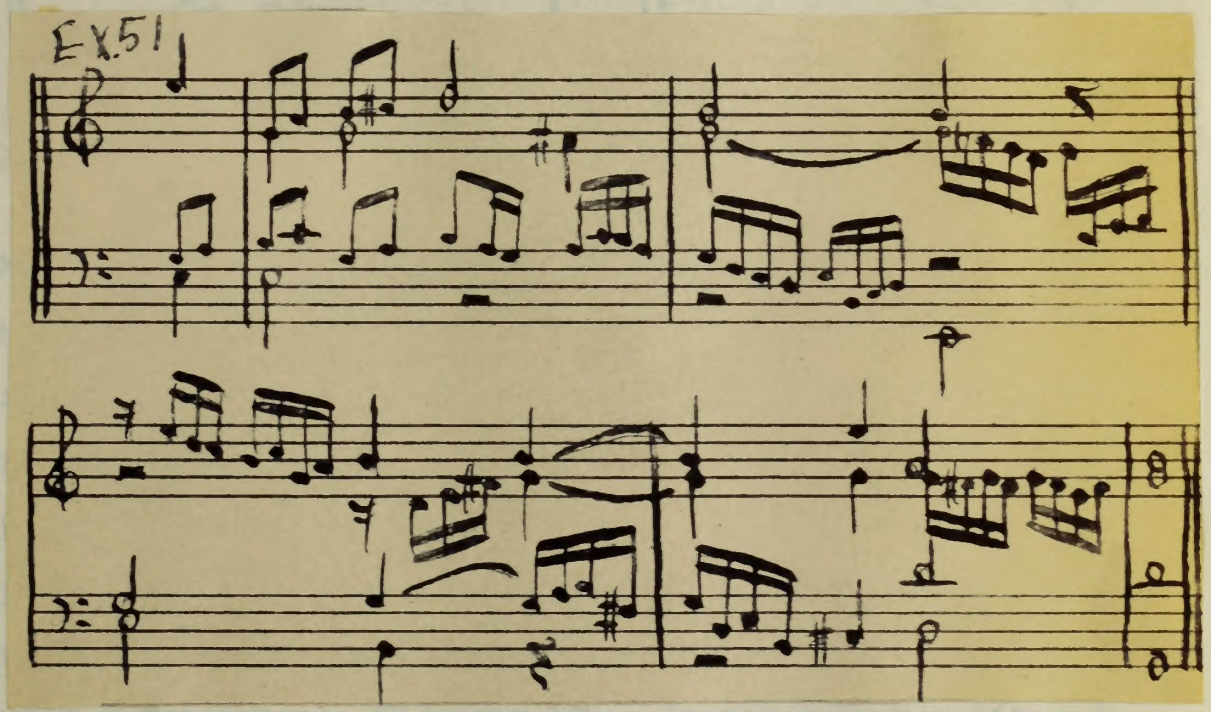
Frescobaldi's statement seems to imply that the first section is introductory; in addition, the second section has a more typically canzona-like theme. There is a somewhat more instrumental character to the themes of this canzona than in Frescobaldi's youthful works, but still the most characteristically instrumental passages are in the patterned figurations used against the subject (e.g. example

49). All sections of the composition, except one, have their cadence on A, and that one has its cadence in C. There are also subsidiary cadences on D. The composition is tonally and harmonically conservative.

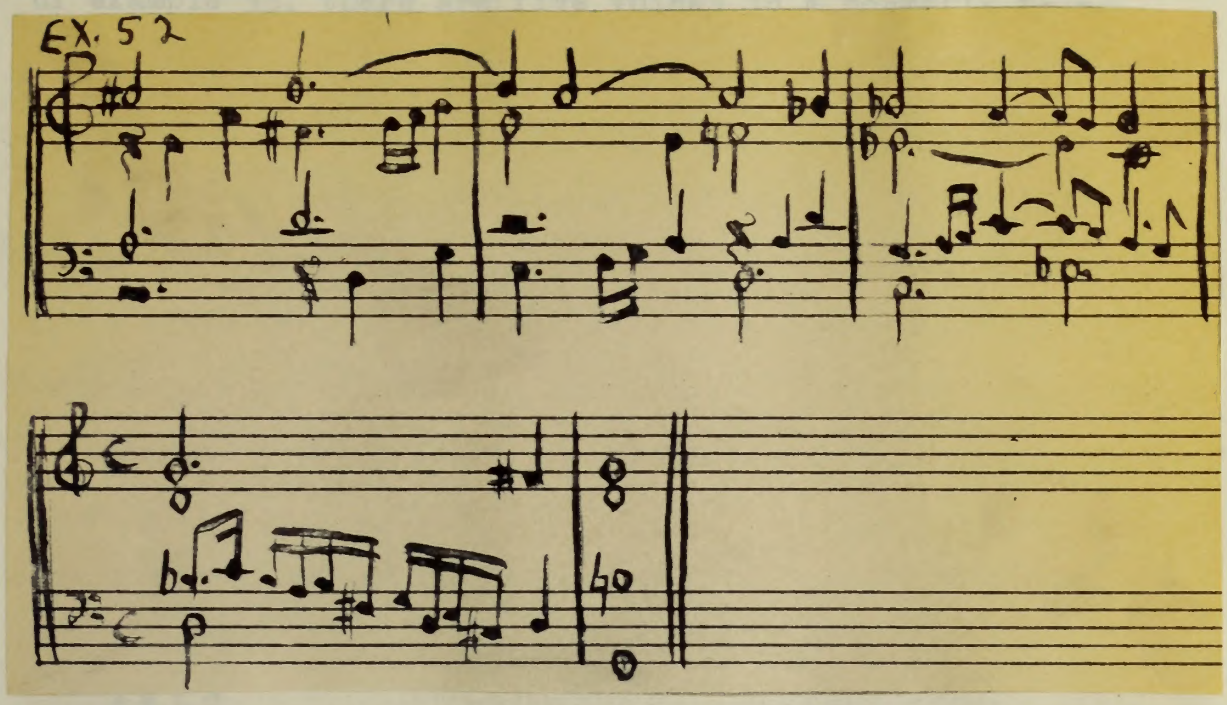
Frescobaldi's next keyboard publication followed a few years after the capricci. It was entitled Il secondo Libro di Toccate, Canzone. . . di intavolatura di Cembalo et Organo. . ., Borboni, Roma, (1627)(contents noted on pages 86 and 87). Here the cembalo is mentioned before the organ, probably indicating a preference for cembalo. The notation is on two staves (as indicated by the word intavolatura) instead of the more usual keyboard partitura. It contains a composition entitled Ancidetemi pur d'Arcadelt passagiata, a keyboard transcription of the Ancidetemi pur, examples of which are also found among the Neapolitans. It also contains six canzoni francesi, among which are examples of the variation canzona.

Of this group Canzona terza is a variation canzona and may serve as a model of Frescobaldi's work at this time. It consists of five sections alternating duple with triple meter. The triple meter sections are somewhat shorter, but the difference is not as great as in some of the earlier works. The treatment of cadences is different. In this work Frescobaldi uses long, toccata-like passages at the end of each section to slow down the movement and

bring it to a stop at the cadence. In doing so he harks back to the technique used by Trabaci in his publication of 1603, except that Trabaci used such passages only at the end of his compositions. In Frescobaldi, the toccata-like passages are not quite as free as in Trabaci, and do not contrast quite as sharply with the rest of the music. In many of Frescobaldi's toccata-like passages imitation is also used (see example 51):

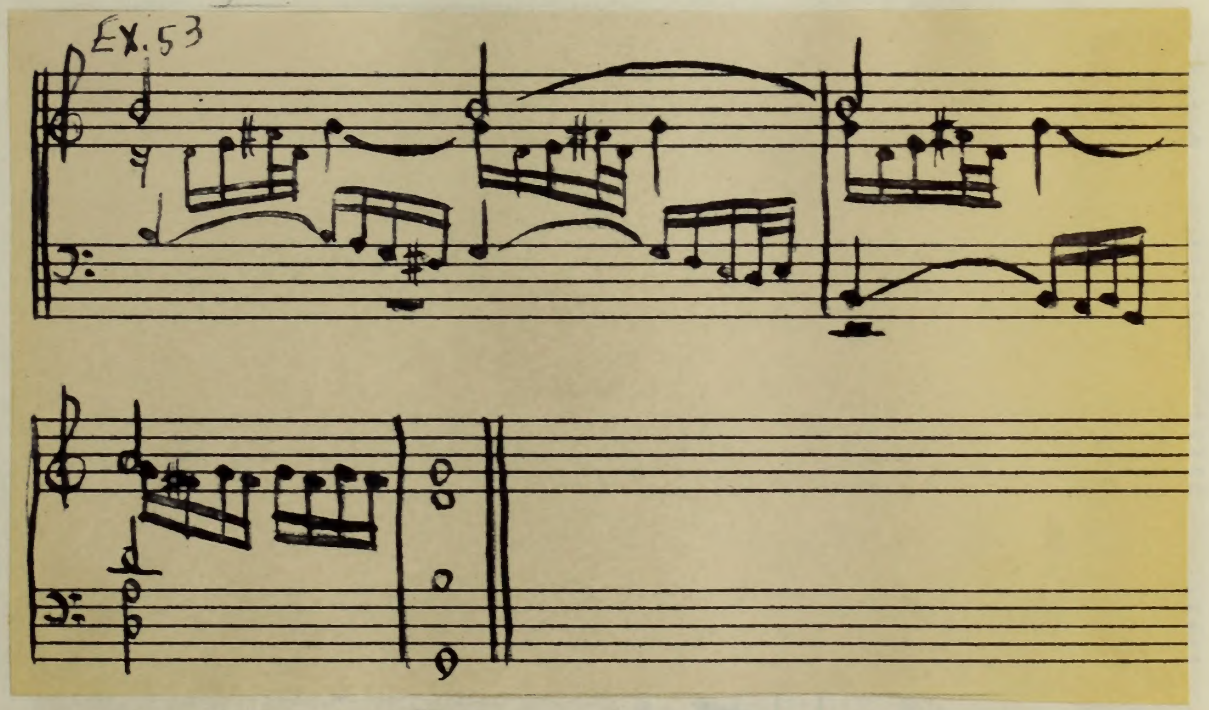


The toccata-like figures are passed from one voice to another. At the end of section II a canonic passage based on the counter-subject precedes the cadence (example 52):



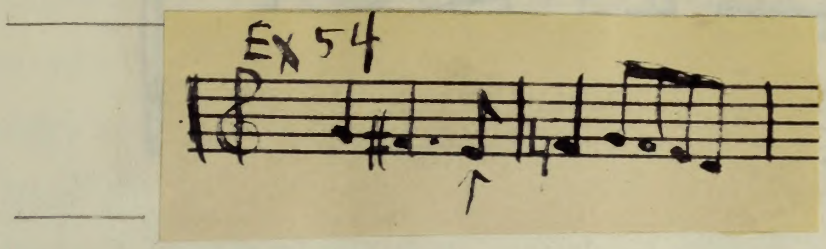
Most of the cadences are full cadences, with all voices holding on the tonic chord, but one is a half cadence, stopping on the dominant; here the first entry of the following section is tonic. The closing cadence of the piece is particularly interesting. After a rhapsodic passage of four bars, the right hand takes up an ostinato while the left moves downward along the tonic triad to the root. See example 53, page 104. In the toccata-like passages of this work are found examples of Freistimmigkeit, the free dropping out and bringing in of voices. At the end of the next to last measure of example 51, the upper D in the left had can be justified in terms of voice leading only by a leap of a minor ninth. In the next to last bar

of example 53, there are five voices in a normally four-voiced texture. The Freistimmigkeit arises typically where a voice moves out of its original range (see example 51, next to last bar) as from tenor to bass, and another voice is added to take the tenor part. The employment of keyboard score plays an indispensable part in the style of writing just described. From the formal organization of this piece, it appears that the emergence of the late baroque sequential episode is bound up with the treatment of the cadences and toccata-like passages at the ends of sections of the canzona.

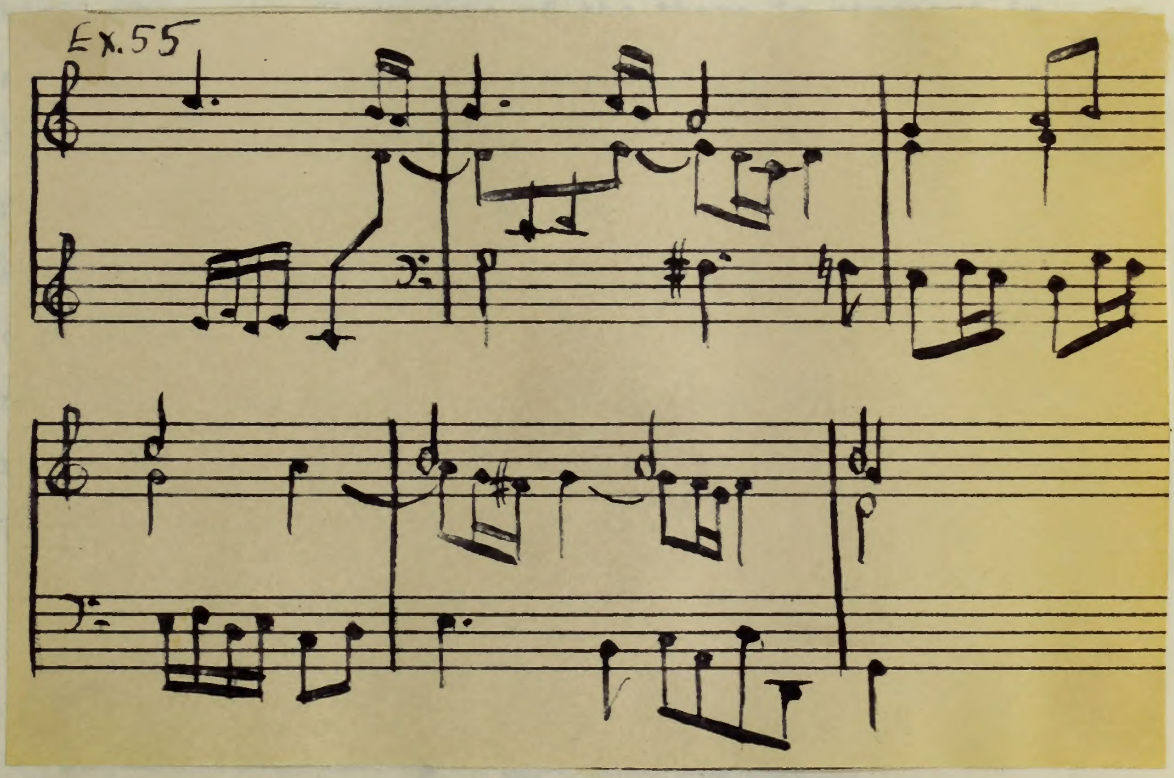


Thematically, the procedure here is typical of the variation canzona. An ornamentation of the descending chromatic motive

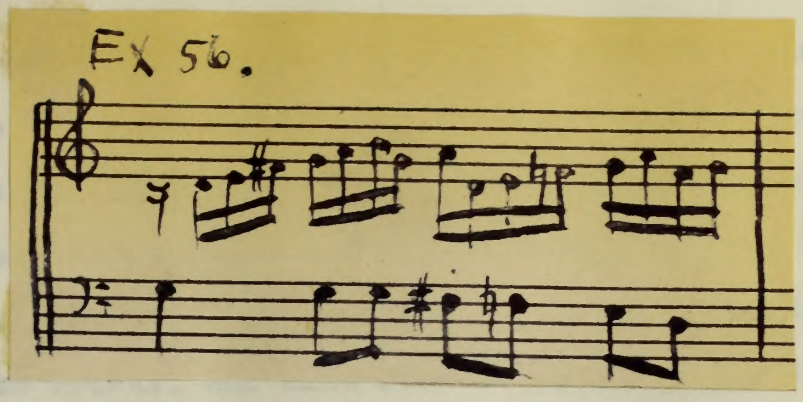
of the beginning of the theme results in an unusual configuration in the theme of the fourth section, (example 54):



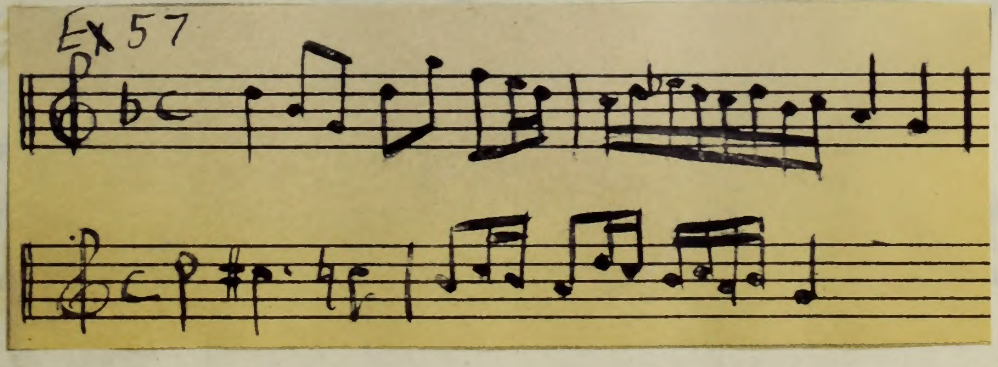
The texture is lightly contrapuntal. In places it approaches the homogeneous instrumental texture of the late Baroque, (see example 55):



In other places it resembles more the cantus firmus variation with its patterned figuration (see example 56):



There are counter-subjects in double counterpoint like the one in example 55. As was the case with the capriccio previously examined, the typical canzona theme comes, not with the first section but with the second, or, as here, the third, where the first note of the theme is repeated in dactylic rhythm. This treatment is similar to the practice in ensemble music which led to the opening adagio and fugal allegro of the late Baroque trio sonata. The theme here is instrumental in character to an extent seldom found earlier in the century though there is an isolated and unusual example in one of the canzoni of 1615. Here are two of the themes from the publication of 1627 (example 57). The second is the theme of the canzona discussed above:



In this work we find stressed a more idiomatically instrumental type of theme which paves the way for a homogeneous instrumental counterpoint. The tonic-dominant relationship in key schemes also makes its appearance here. The non-thematic, toccata-like passages at the ends of sections look back to Trabaci and also forward to the sequential episode.

The collection of 1635, Fiori musicali di diversi compositione . . . in Venetia, Alessandro Vincenti is unusual in that it was meant purely for liturgical use and as an accompaniment to specific masses. Keyboard compositions of the seventeenth century were usually printed in collections containing groups of pieces written in the various forms of the time (e.g. see pages 86 and 87). Often these collections included groups of liturgical pieces e.g. Cavazzoni's Intavolatura cioe recercari, canzoni, himni, Magnificati (1542) or Valente's Versi spirituali sopra tutti le note con diversi canzoni spartiti per suonar negli organi Throughout the Baroque period the organ performed an important liturgical function by alternating with the choir in the performance of the Mass. The sections of the chant for which the organ substituted were known as versets; the organ was generally used for alternate verses of the psalms, the Magnificat, and sections of the Kyrie. Versets treated the chant in various ways, ranging from strict cantus firmus

settings to short fugal compositions based on a fragment of the chant. Among sixteenth century composers who wrote versets were the Spaniard, Cabezon, and the Neapolitan, Valente.

Frescobald's Fiori Musicali . . . contains not only versets, but also a variety of other pieces to be used throughout the service. The compositions are arranged in the order in which they are to be used. The Masses are:

1. Orbis Factor, for the Sundays of the year,
2. Cunctipotens, for the double feasts,
3. Cum Jubilo, for feasts for the Blessed Virgin.

Each of the Masses has first, a Toccata avanti la Messa as a prelude and then the versets of the Kyrie in accordance with the order of the ceremony. Each contains a canzona after the second Kyrie. The first two Masses also close with a canzona; the third has a Bergamasca and a Girolmeta capriccio at the end. It was this work of Frescobaldi's that deeply impressed Sebastian Bach. According to Spitta,[17] Bach ordered a copy of it made for his own use and signed and dated it with his own hand.

Altogether, there are five canzonas in the Fiori Musicali of which four are variation canzonas. The two

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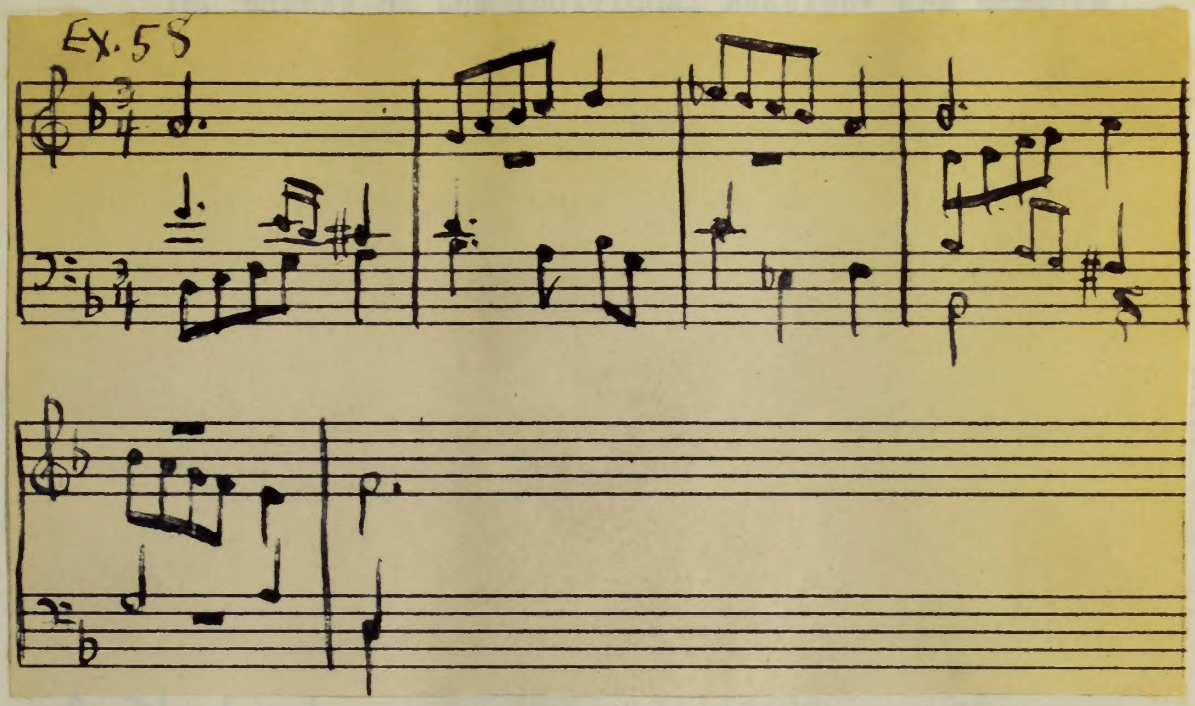
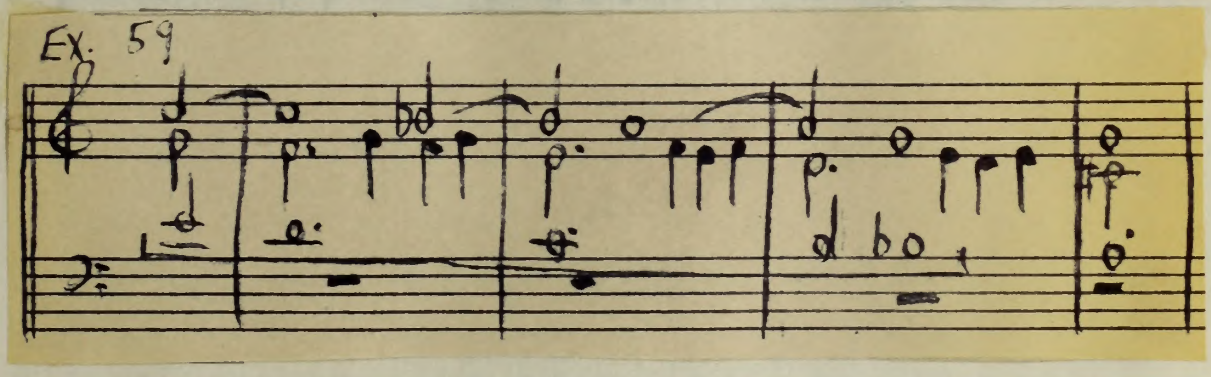
17. Philipp Spitta, Joh. Seb. Bach. . ., trans. Clara Bell and J.A. Fuller-Maitland, 3 vols. (New York: Dover, 1951) p. 421

capricci are of the type which makes use of variation canzona technique as discussed in the section on the capricci of 1624. The canzonas of the Fiori Musicali are shorter than Frescobaldi's earlier canzonas; the individual sections are not shorter, however. The number of sections is reduced and some of the very brief sections found in earlier canzonas have been eliminated. The two capricci are extended works, based as they are on longer themes, and are of the same scope as those in the publication of 1624.

The canzonas of the Fiori Musicali have three or four sections and the cadences between sections are definitely marked as they are in all of Frescobaldi's compositions. The free toccata-like passages found in the canzonas of the 1627 collection are not found here except in the first canzona from the Missa della Domenica (Orbis Factor). The episodic, non-thematic passages here do not all fall at the ends of sections. The one shown in example 58 (from the second section of the Canzona dopo l'Epistola of the Missa della Madonna [cum Jubilo]) functions like the episode of the late Baroque fugue, coming between entries of the theme. Here it corresponds to a codetta. See page 110. True sequences are still rare. They usually occur when the theme itself has a descending or ascending stepwise motion, from which the accompanying voices can get their sequential movement. An example of such a

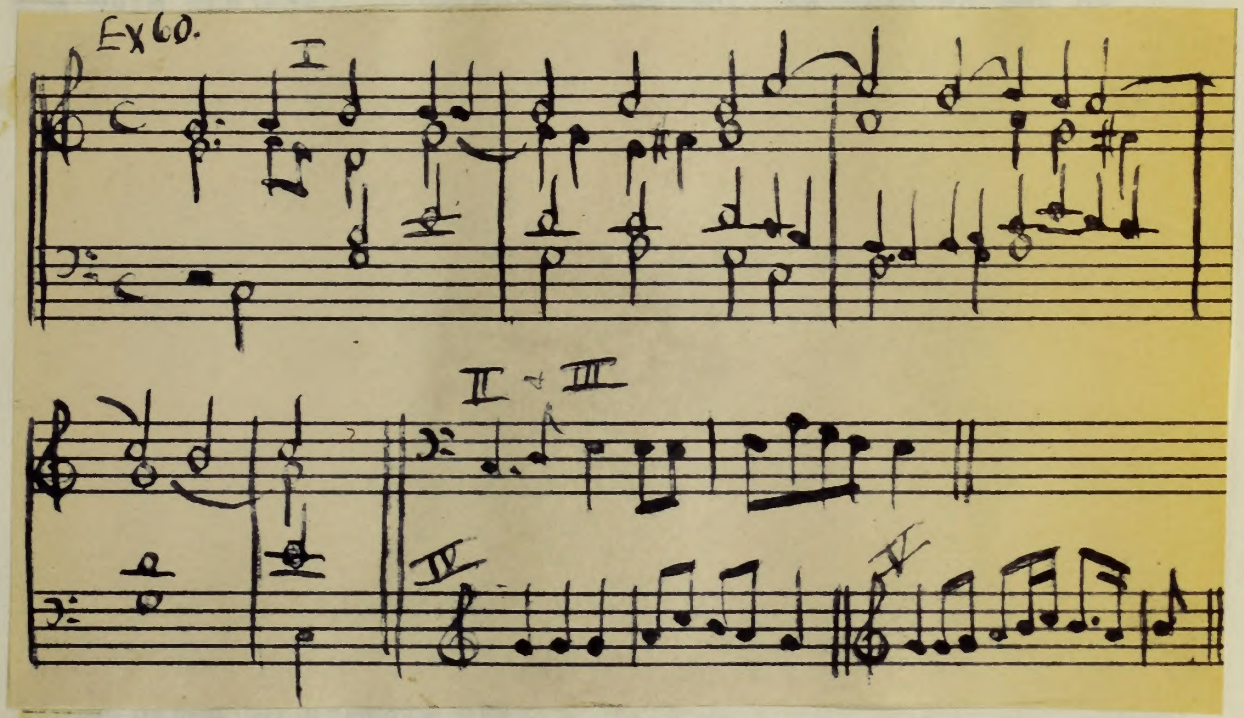


sequence occurs in the Capriccio sopra la Bergamasca (see example 59):



The canzonas of the Fiori Musicali, concentrated as they are because of their liturgical function, have comparatively few non-thematic passages.

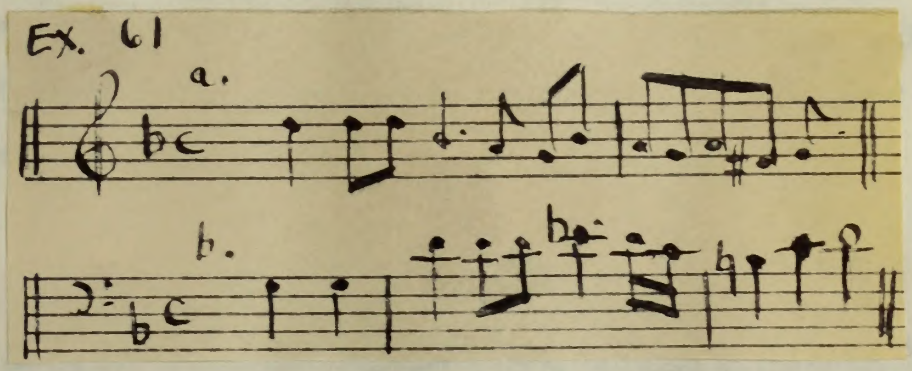
The themes of the individual sections are more or less free rhythmic variants of the original theme. An example from the Canzona dopo l'Epistola of the Missa della Apostoli (Cunctipotens) is interesting (see example 60):



The first section of the canzona is very short and introduces the theme in the soprano, harmonized as in a typical trio sonata adagio. The second and third sections both have the same version of the theme. The next two sections are based on the theme with the first two notes omitted. This omission leaves them with the typical canzona beginning. The textures in these canzonas are more homogeneous than in the earlier works. There is less contrast

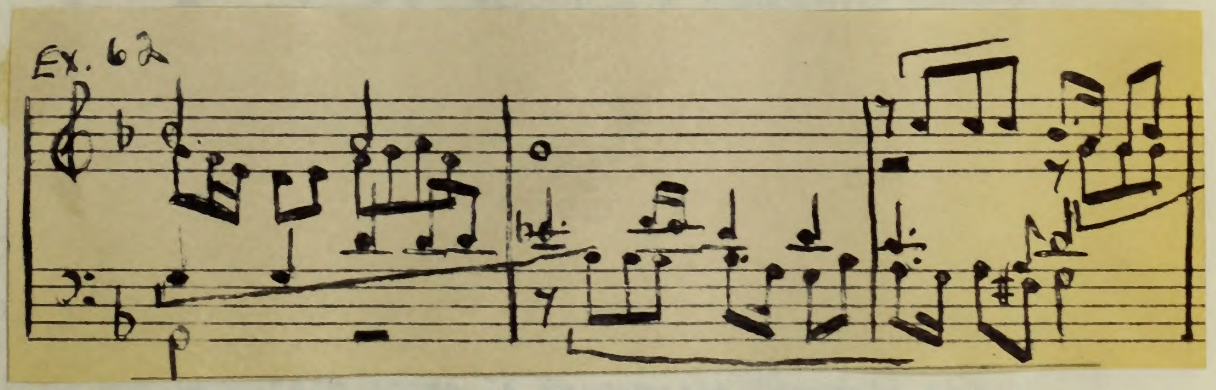
between the rate of movement of theme and the other voices. Contrapuntal devices are not greatly stressed; however, there are some interesting contrapuntal combinations in the Canzona dopo l'Epistola of the Missa della Madonna. Here the first section uses two subjects (see example 61--note that a. is the main subject). The second subject, as pointed out by Bonnet,[18] is the theme of Sebastian Bach's canzona in D-minor.

Ex. 61

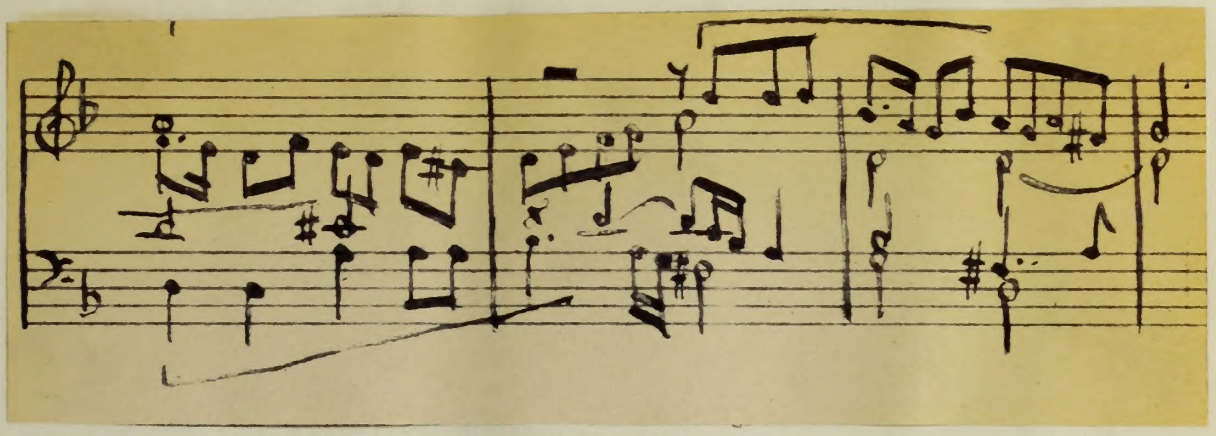


Frescobaldi combines these themes in various ways, as illustrated in example 62:

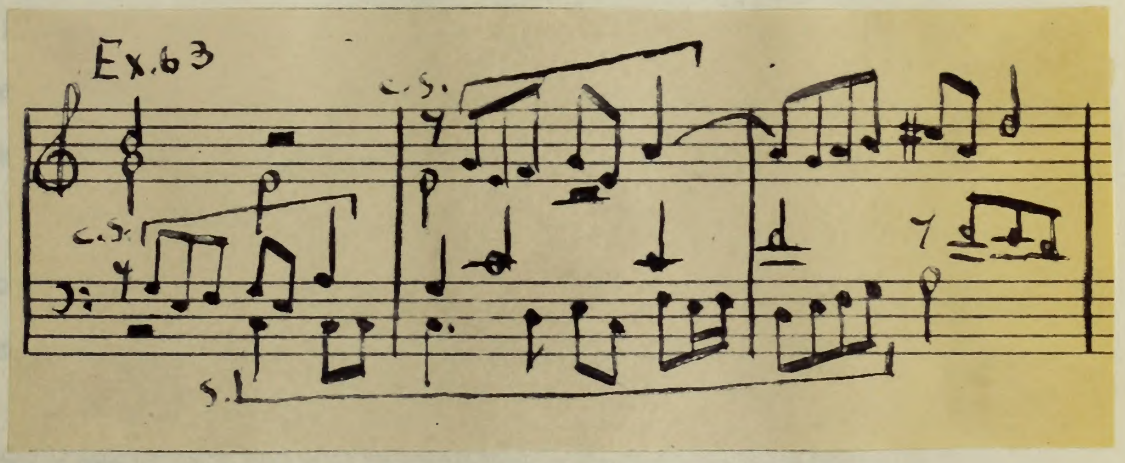
Ex. 62



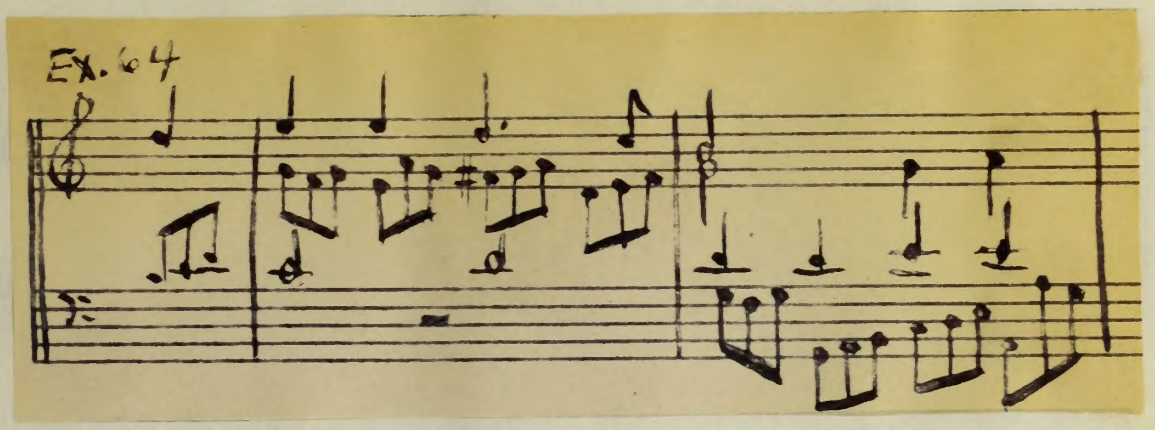
18. Girolamo Frescobaldi, Fiori Musicali, op. cit., notes by Jos. Bonnet.



In the Canzona post il Communio of the Missa della Domenica we find an example of a countersubject consistently employed (see example 63):

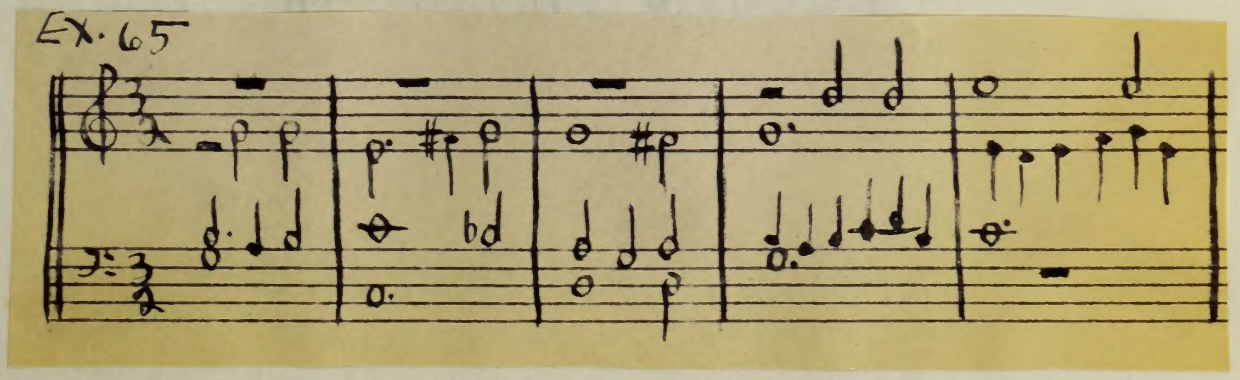


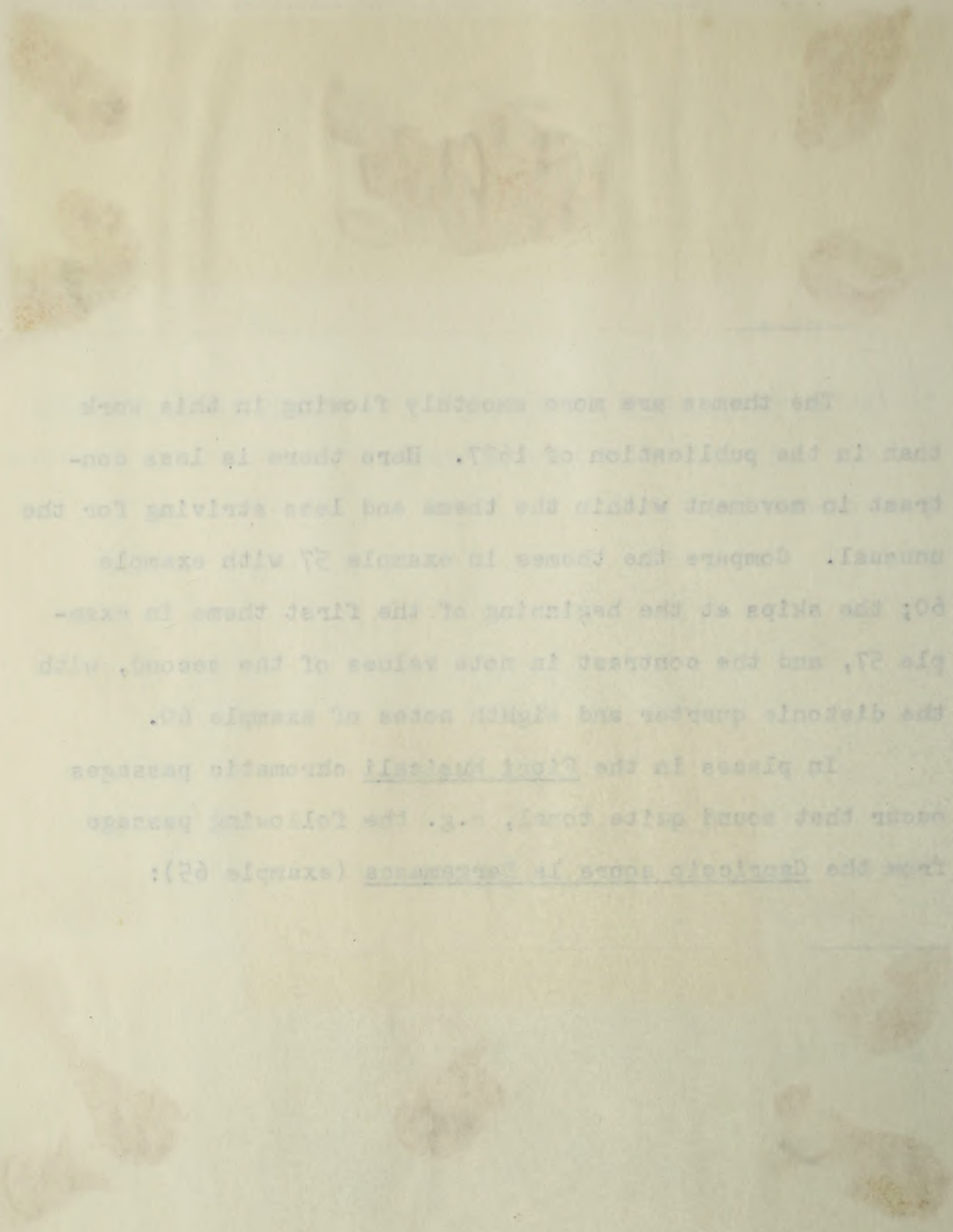
The texture in which patterned figuration is used occurs here, too, and is well illustrated by the following example from the Capriccio sopra la Bergamasca (example 64). Note also the instrumental octave skips in the bass.

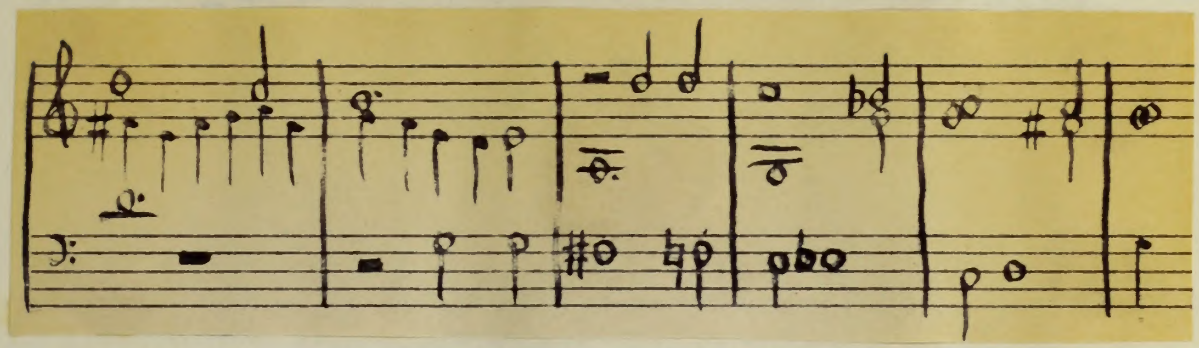


The themes are more smoothly flowing in this work than in the publication of 1627. Here there is less contrast in movement within the theme and less striving for the unusual. Compare the themes in example 57 with example 60; the skips at the beginning of the first theme in example 57, and the contrast in note values of the second, with the diatonic quarter and eighth notes of example 60.

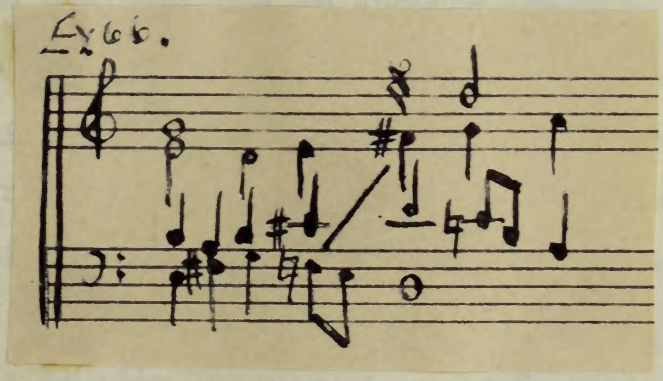
In places in the Fiori Musicali chromatic passages occur that sound quite tonal, e.g. the following passage from the Capriccio sopra la Bergamasca (example 65):



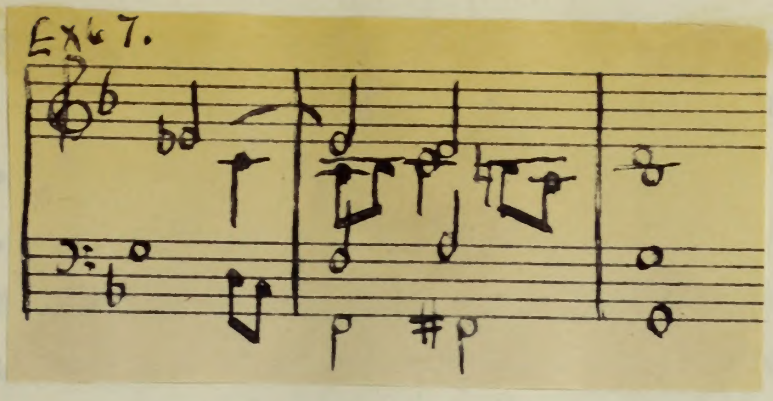




Example 66 shows a common use of the cross relation in seventeenth century music. The cross relation here results when a note is sharped for ascending motion while the same note in another voice in descending motion is left unaltered, (F# against F-natural in the example):



The cadence in the following example is another illustration of a chromaticism which produces an interesting harmonic effect; note the bass (example 67):



As we have seen, Frescobaldi is able to obtain interesting harmonic effects by means of chromaticism, but he is limited in his modulation by the mean-tone temperament which makes any but the most closely related keys badly out of tune. In the canzonas of the Fiori Musicali there is often no modulation. In one canzona there is a section which cadences on the dominant and in another there is a section cadencing on the subdominant; the others are all in one key. The Fiori Musicali represents no revolutionary changes in Frescobaldi's style, but rather a more mature employment of his materials. The free improvisatory passages of the 1627 publication are missing, and the thematic material is more subdued; here, too, Frescobaldi returns to the keyboard partitura.

The posthumous canzonas, published by Vincenti in Venice, according to Ronga,[19] must have been written after

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19. Luigi Ronga, op. cit.

1627. They bring nothing new to our knowlege of Frescobaldi's work, but rather represent a return to the many-sectioned form and the toccata-like passages of his earlier work.

From the prefaces to Frescobaldi's works we get detailed information about his attitude toward affective representation and its effect on his concepts of tempo. The expressiveness of Baroque music was closely linked with new concepts of tempo. The Baroque period marked the end of the proportions of mensural notation and the beginnings of free, unmathematical, changes in tempo. The canzona is one of the best examples of these contrasting tempi. In his introduction to the capricci of 1624 Frescobaldi says:

> Sections in 3/1 or 3/2 time must be taken adagio when the note values are great but faster when the values are smaller, still more so in 3/4 and allegro in 6/4.

He directs also that the cadences be retarded before beginning a new section. Directions indicating freedom of tempo are found early in Frescobaldi's career, with the Toccate e partite d'intavolatura di cimbalo di Girolamo Frescobaldi di s. Pietro di Roma. . . Lib. Primo, Roma, Nicolo Borboni (1615).[20]

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20. See Appendix A

CHAPTER VIII

FROBERGER AND THE VIENNESE SCHOOL

With the death of Frescobaldi the dominance of Italy in the field of keyboard music came to an end, and with Froberger and his followers, Austria became heir to the tradition of the Neapolitans and Frescobaldi. Though the history of the canzona for instrumental ensembles merged with that of the sonata by the middle of the seventeenth century, the canzona maintained its identity in the keyboard music of Austria and southern Germany. Among the keyboard works of the Viennese composers Johann Jakob Froberger (1616-1667), Johann Kaspar Kerll (1627-1693), Ferdinand Tobias Richter (1649-1711), and Georg Reutter der Ältere, the term canzona is still used with its original meaning. The distinction between ricercar and fantasia on the one hand and canzona and capriccio on the other is still found. The repeated note subject of the chanson is still in evidence.

South German composers of the early and middle Baroque periods received their impetus from the Italians, who gave Baroque music its main impulses. In the early Baroque the south Germans Hans Leo Hasler and Christian Erbach were influenced by the Venetians Gabrieli and Merulo. In the middle Baroque period a new development began with

Froberger. He was a pupil of Frescobaldi and a friend of the French clavecinist Chambonnières and the lutenist Denis Gaultier. From Frescobaldi he brought the variation canzona, capriccio and ricercar into German keyboard music. From the French he brought in the typically Baroque versions of dances for keyboard instruments and moulded them into the suite. The practice of free addition and dropping of voices (Freistimmigkeit) which Froberger applied consistently in the suites had its origin in both Frescobaldi and the French lutenists. Frescobaldi, in his publication of 1627, even though the works are contrapuntal, uses a two-staff notation and some examples of Freistimmigkeit in the toccata-like passages.

In the Early Baroque period the organ had been the most important keyboard instrument for the Germans as well as the North Italians. There was little difference in idiom between harpsichord music and organ music since the pedal was rarely used. Stringed keyboard music and organ music began to show divergent features in the middle Baroque. In Germany the first important harpsichord composer was Froberger. As a result of the French and South Italian influences on his work, Froberger tended to stress the harpsichord. Like the Neapolitans and Frescobaldi, Froberger placed the cembalo first in the titles of his keyboard works. He uses such titles as: Diversi. . .Partite. . .di

Toccate, Canzone. . .di Cimbali, Organi, e Instrumenti (1693) and Diversi Partite musicali. . .de gli Amatori di Cimbali, organi, Instrumenti Espinetti (1696).

With Froberger and his followers Austrian and South German keyboard music falls into an Italian division of fugal forms and a French division of suites. The Italian division is basically a Southern Italian division; Froberger uses the variation canzona and ricercar quite consistently and uniformly. He kept the two traditions largely separate although the influence of French harpsichord ornaments is found in some of his fugal compositions. His suites usually contain the Allemande, Courante, Gigue, and Sarabande (posthumously published with the Gigues last). In the suites of some of his followers, e.g. Poglietti and F. T. Richter it became common practice to introduce some Italian forms into the suites. Thus some suites are found beginning with toccatas which are followed by capriccios or canzonas. Such is the case with Poglietti's Suite Rossignolo which has a toccata first and a canzona second. Ferdinand Tobias Richter begins a suite with a Toccatina followed by a Capriccio. Gottlieb Muffat uses a fantasy and fugue at the beginning of a suite (he uses the term fantasy in the late Baroque sense of Toccata).

FROBERGER

The dominant figure of the Austrian and South German Middle Baroque was Johann Jakob Froberger. He was born in Stuttgart on May 18, 1616. Shortly before 1630 he went to Vienna where he entered the institution of Singer oder Canthoreyknaben.[1] There it was the custom to allow some of the choir boys to serve as apprentices to famous masters of the time on stipends given by Emperor Ferdinand II. Froberger applied for such a stipend in 1636 and was refused. He then held the position of third organist at the court from January 1, to September 30, 1637. He again applied for the same stipend and it was granted to him. In October 1637 he left to study with Frescobaldi. He returned in 1641 to take up his post in Vienna, and remained in this post until October 1645. Froberger's name is not found in the payment records of the Kaiser's court from October of 1645 until April of 1653, and during these years Froberger traveled. There is evidence from the correspondence of Constantin

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1. Baker's Biographical Dictionary of Musicians (New York: G. Schirmer and Co., 1940) with Supplement 1949 by Nicholas Slonimsky, article on Froberger.

2. Franz Beier, "Über Johann Jakob Froberger's Leben und Bedeutung fur die Geschichte der Klaviersuite," Sammlung musikalischer Vorträge, ed. Paul Graf Waldersee (Leipzig: Breitkopf und Härtel, 1884) 5te Reihe, Nr, 59, 60.

Huygens (1596-1687), father of the famous scientist Christian Huygens and first adviser to the Prince of Orange, that Froberger was in Vienna in 1649. A certain William Swann wrote to Huygens from Vienna that he was sending some pieces given to him by Froberger. A request of Froberger's for some pieces by Andre Champion de Chambonnières at this time indicates that he had not yet been to France. Bukofzer[3] gives 1652 as the date of Froberger's visit to Paris. Before that, between 1645 and 1649, he spent some time at the Court of Dresden under the aegis of the crown prince, the future Johann Georg II.

At this time Chambonnières was court clavecinist to Louis XIV. Le Galois,[4] his contemporary, wrote concerning his playing that by his manner of touching the keys of the clavecin, he knew how to unlock from this instrument tone of a power that no other artist could rival.

From April 1, 1653 to June 30, 1657 the court records of Vienna show that Froberger was again in service as organist, a post which he held until the death of the Kaiser Ferdinand III. After this we next hear of him in England.

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3. Bukofzer, op. cit. p. 170

4. Beier, op. cit.

Dr. Franz Gehring[5] gives 1662 as the year in which he was in London. Mattheson in his Ehrenpforte[6] gives us stories of high adventure concerning Froberger's trip to England--including escapes from pirates and encounters with highwaymen who are said to have left him destitute by the time he reached the Capital. Much of the time Mattheson's accuracy in regard to biographical detail, however, leaves a good deal to be desired, even though conditions such as he describes did prevail.

Sometime between 1662 and the date of his death Froberger was summoned by the Dowager Duchess Sibylla of Württemberg as a teacher. It was at her castle at Héricourt that he died in 1667. The Duchess' correspondence with Huygens is the source of information for the date of Froberger's death. From her correspondence, too, we learn that Froberger, born a Lutheran, had been converted to Catholicism when he entered the employ of the Kaiser.

The most important sources of Froberger's music are

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5. Franz Gehring, "Froberger", Grove's Dictionary of Music and Musicians, ed. H. C, Colles (third edition, New York: MacMillan, 1938).

6. Johann Mattheson, Grundlage einer Ehrenpforte ed. Max Schneider (new edition, Berlin: Leo Liepmannssohn, 1910) see article on Froberger.

three original manuscripts in the Hofbibliothek in Vienna:[7]

I. Libro secondo di Toccate, Fantasie, Canzone, Allemande, Courante, Sarabande, Gigue, altri Partite all Sac[a]. Caes[a]. Mt[a]. divotissimi dedicato, in Vienna li 29 Settembre 1649 da Gio. Giacomo Froberger.

It consists of four parts: Prima parte, six toccatas; Seconda parte, six fantasias; Terza parte, six canzonas; Quarta parte, four suites,and Partite auf die Mayerin. The manuscript is in the hand writing of Froberger. The toccatas and suites are in keyboard score and the contrapuntal pieces are in keyboard partitura with either soprano, alto, tenor, and bass clefs or violin, mezzo-soprano, alto, and baritone clefs.

II. Libro di Capricci e ricercate composto et humilis dedicato alla sacra Casaria Maesta de Leopoldo Primo. Libro terzo da Gia. Giacomo Froberger.

The words Libro terzo were added by a later hand. The publication includes 6 Capricci and 6 Ricercari.

III. Libro Quarto di Toccate, Ricercari, Capricci, Allemande, Gigue, Courante, Sarabande, composto et humilissime dedicato alla sacra Cesarea Maesta di Fernando Terzo da

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7. Denkmäler der Tonkunst in Oesterreich (Vienna: Artaria & Co., 1897; Leipzig: Breitkopf und Härtel) Jahrg. IV, Teil i, foreword by Guido Adler.

Giov. Giacomo Froberger.

This manuscript consists of four parts: Prima parte, six toccatas; Seconda parte, six ricercares; Parte terza, six Capricci; Parte Quarta, six suites. The notation is the same as in Libro Secondo.

In addition to the manuscripts there are two posthumous publications in existence:

I. Diversi Ingegnosissime Rarissime e non mai piu veste Curiose Partite di toccate Canzone Ricercate, Allemande, Corrente, Sarabande, e Gigue di Cembali, Organi, e Instrumenti dal' excellentissimo e Famosissimo Organista Giovanni Giacomo Froberger per la Prima Volte con diligentissimo Studio Stampata da Ludovico Bourgeat MDCXCIII.

The notation here is on two staves. The publication contains nine toccatas, one fantasia, twelve Ricercare, two Capricci.

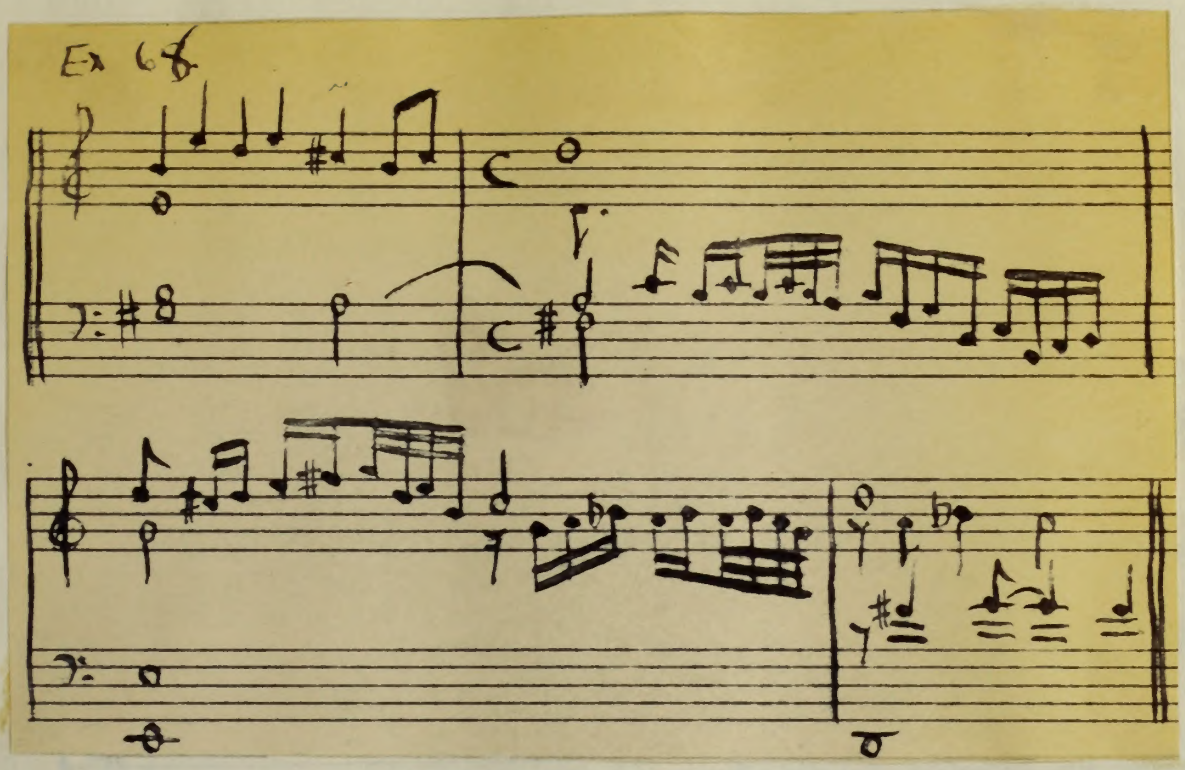
II. Diverse Curiose e Rare Partite Musicali del excellentissimo e Famosissimo Organista Giovanni Giacomo Froberger Prima Continuatione per Uso e Recreatione de gli Amatori di Cimbali, Organi, Instromento Espinetti, Stampate. . . A Coste de Ludovico Bourgeat, Librario de l'Academia MDCXCVI

Here the notation is also on two staves. The publication contains five capricci. Though these works

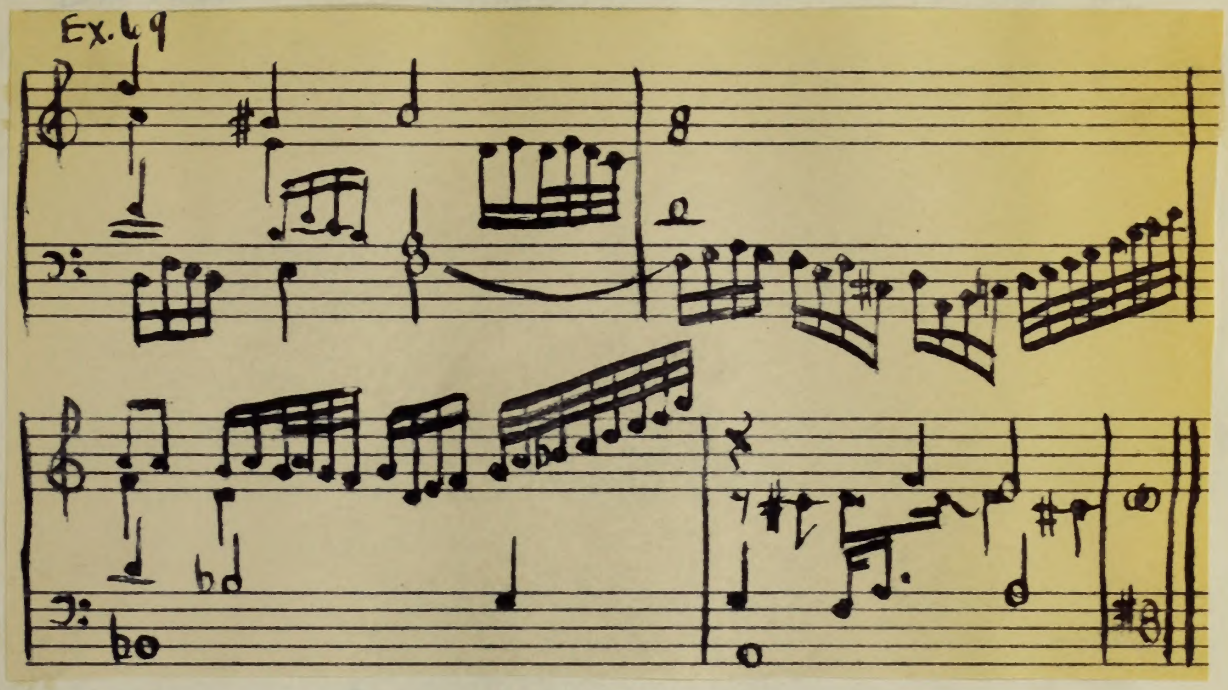
were published after Froberger's death, they were probably written before 1650.

A composition of Froberger's, the Fantasy on Ut, Re, Mi, Fa, Sol, La was included in Athanasius Kircher's Musurgia Universalis (1650).

In Froberger we find a decrease in the number of sections of the canzona to three or rarely four. The very short sections that were often found in Frescobaldi's canzonas, are not found here; Froberger tends to keep the sections of his canzonas of uniform length. Cadences between sections are marked by the toccata-like passages first found at the closing measures of Trabaci's canzonas and in the Frescobaldi canzonas of the 1627 publication. The inclusion of these toccata-like passages has become standard procedure for Froberger. The cadences at the ends of sections are sometimes half-cadences, but there is always a definite stop in the rhythmic flow. Often the toccata-like passage is accompanied by a change in meter which itself stops the motion; such a change is most common when the body of the section is in triple meter, (see example 68, page 127). The figure in the second bar, left hand is a figure rather typical of Frescobaldi. A figure such as he used in the toccata-like passages of his 1627 publication. The change of meter just before the cadence is also found in Frescobaldi.

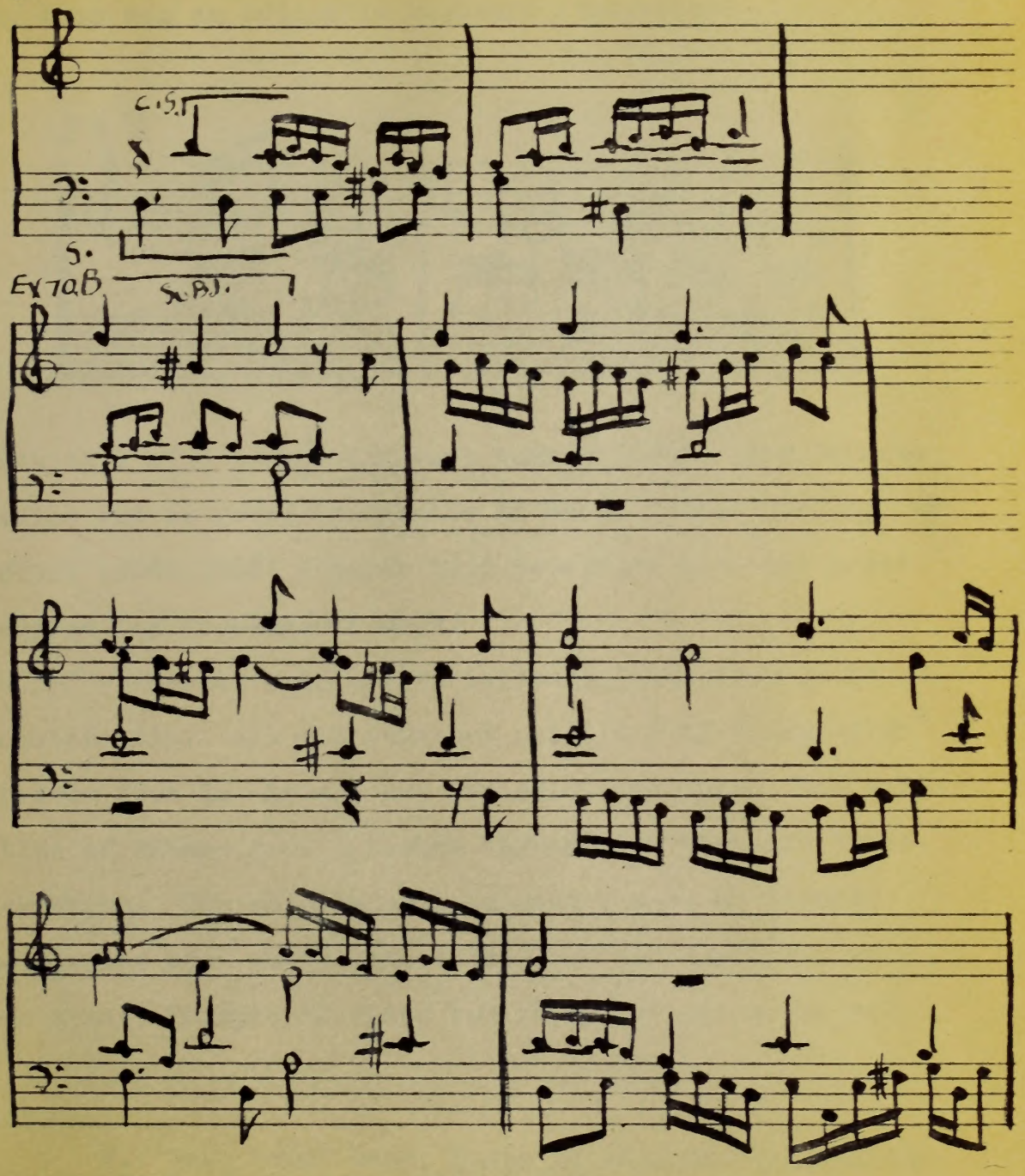


The following example of a toccata-like passages is typical of Froberger in its balanced organization (see example 69, page 128). The last bar of the example shows how lute technique influenced keyboard writing. The voices alternate in a way that produces a logical ensemble, although the individual voices are rhythmically quite awkward. The lute technique was one of the forces which shaped the generalized instrumental idiom of the late Baroque, and Froberger's adaptation of the lute technique to the keyboard was an important step. The suites, of course, were the medium in which the technique was chiefly applied.

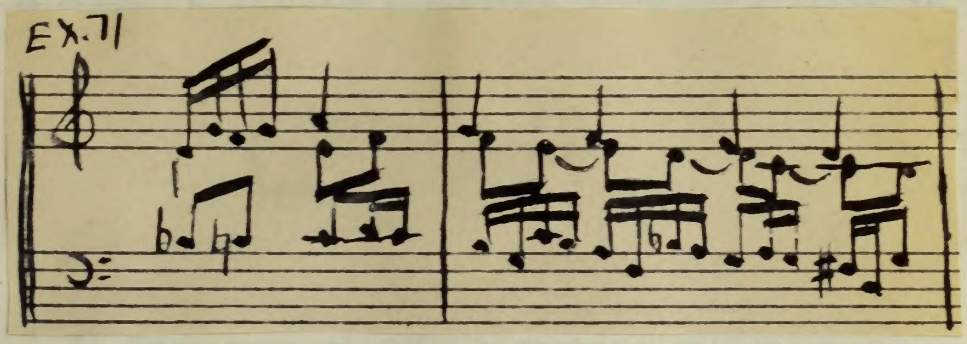


Aside from the cadential passages, the non-thematic passages in Froberger are usually quite short. Indications of a more highly organized use of sequential material are found here than appear in works of earlier seventeenth century composers. Example 70 (page 129) shows one of the more extended episodic passages. Example 70A shows the subject and countersubject, and 70B comprises the episode which is based on the countersubject. This episode shows evidences of balanced phraseology:

Ex. 70A



Example 71 illustrates an episode built on a chain of suspensions; the suspensions are in the two upper voices while the bass has an idiomatic keyboard figuration.



This is a kind of writing very common in the late Baroque period and is found frequently in Bach. Jacob Adelung[8] of Erfurt (1699-1762) reports that Sebastian Bach had great respect for Froberger's work.

Froberger used the variation canzona form quite consistently. All the canzonas collected by Guido Adler[9] (twenty four in number) are variation canzonas. The variation of themes goes somewhat beyond mere rhythmic transformation. The relationship between themes is clearly maintained even though the themes are not preserved note for note. Example 72 shows the themes of the three sec-

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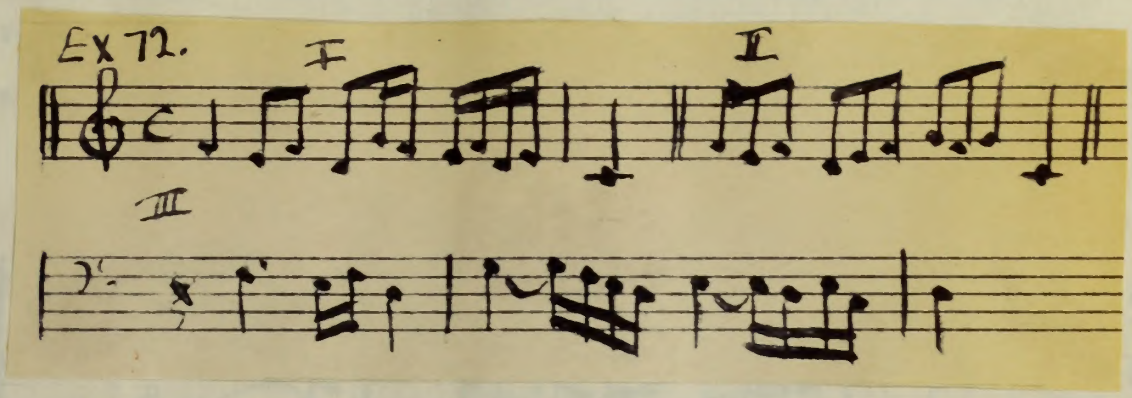
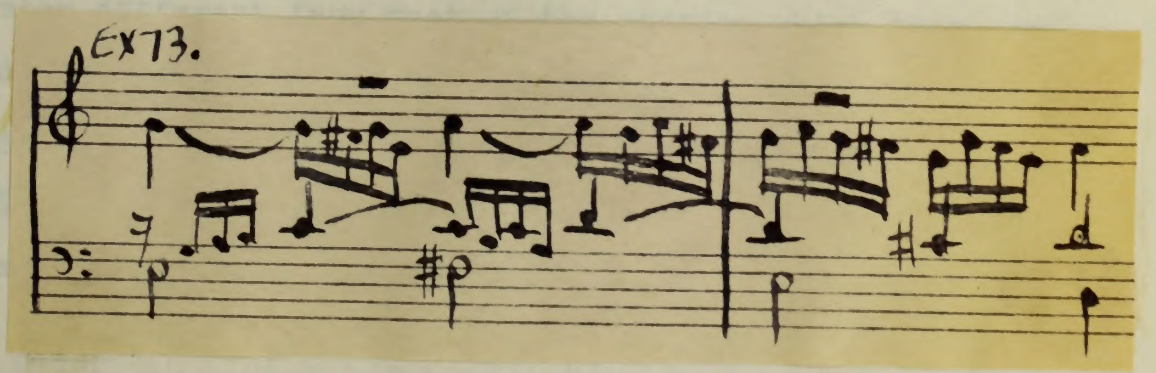
8. Paul Henry Lang, Music in Western Civilization (New York: W. W. Norton, 1941) p. 401

9. Guido Adler, editor, op. cit.

tions of a Froberger canzona:

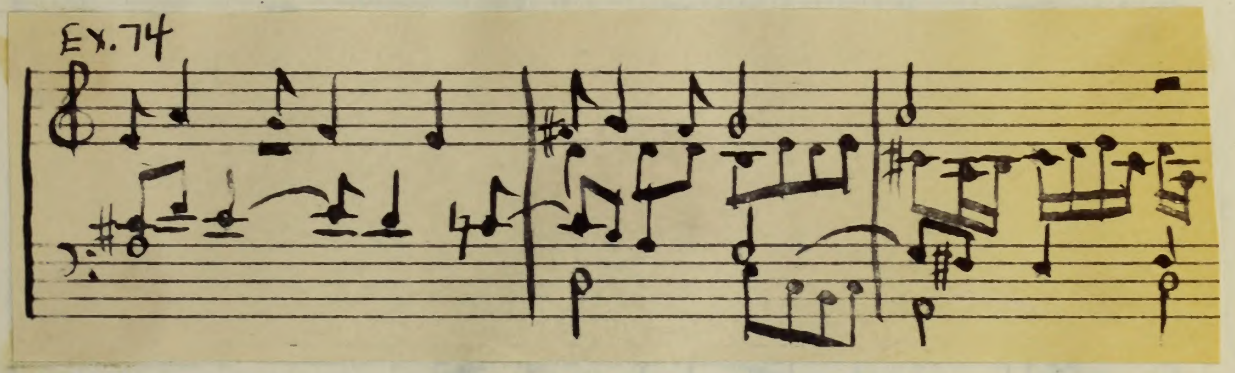


In Froberger we find a contrapuntal texture in which the voices are of equal importance though the mechanical rhythmic pulse of the late Baroque contrapuntal forms is not yet universally employed here. There are places in Froberger where the rhythm is kept up continuously by movement in one voice or another (as in the late Baroque). See example 73:



The kind of movement illustrated above may be continued

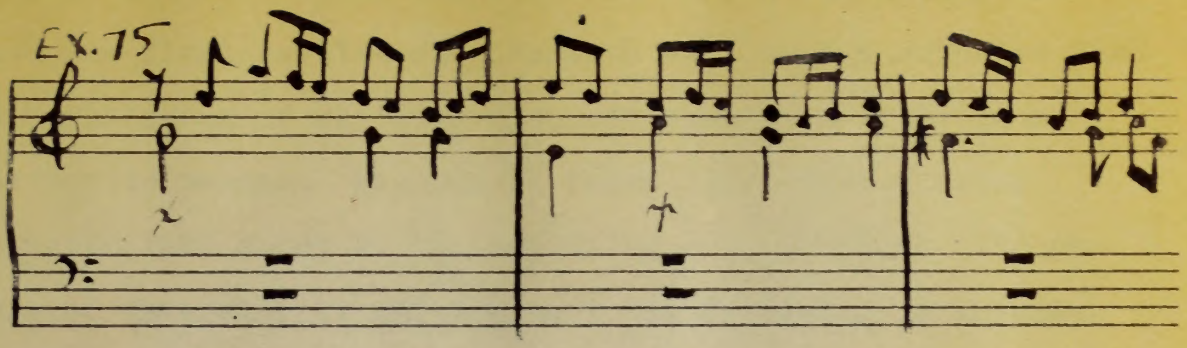
for a whole section. A typical example of Froberger's rhythmic structure can be seen in example 74, where the movement is in eighth notes for a few bars and then in sixteenth notes for one or two bars more:



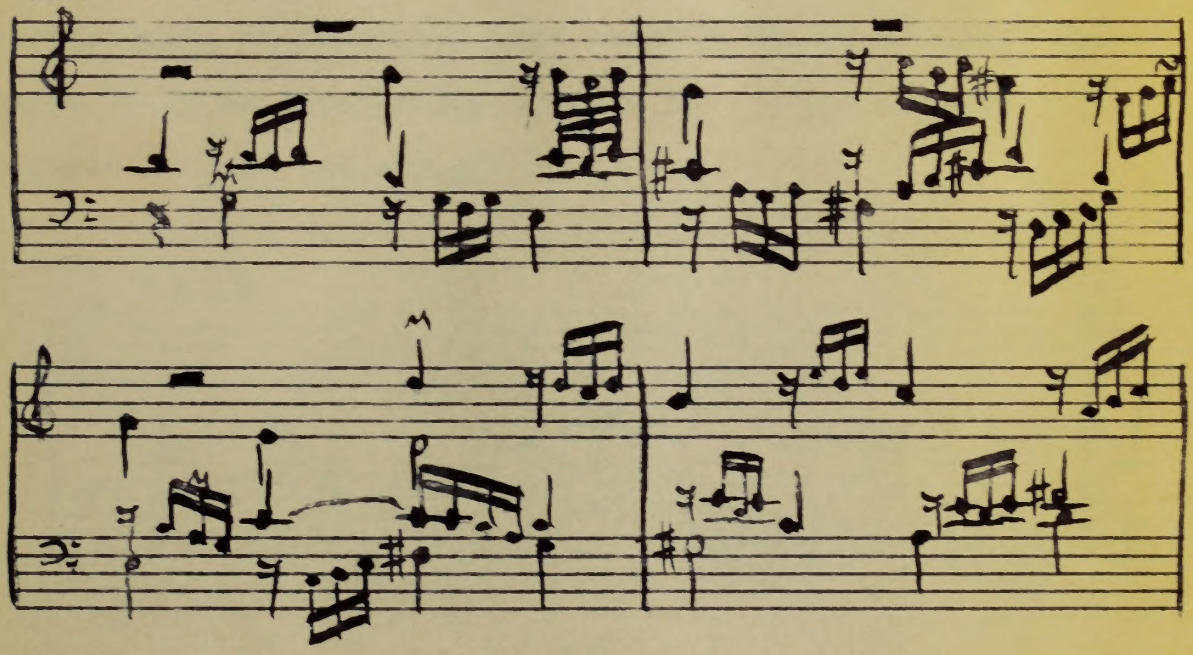
Contrasts between sections is not made on a basis of texture, but rather on a basis of changes in meter. The toccata-like passages at the ends of sections serve to emphasize the change between sections and themselves serve as textural contrasts. These toccata-like passages often have a meter different from that of the section which they conclude and also from that of the following section. In Froberger there are still examples of the patterned figurations against which the subject appears as an augmentation and which can be traced from Cabezon through the Neapolitans and Frescobaldi (see example 75, page 133).

For the most part contrapuntal feats are not stressed in the canzonas, but Froberger shows a fondness for

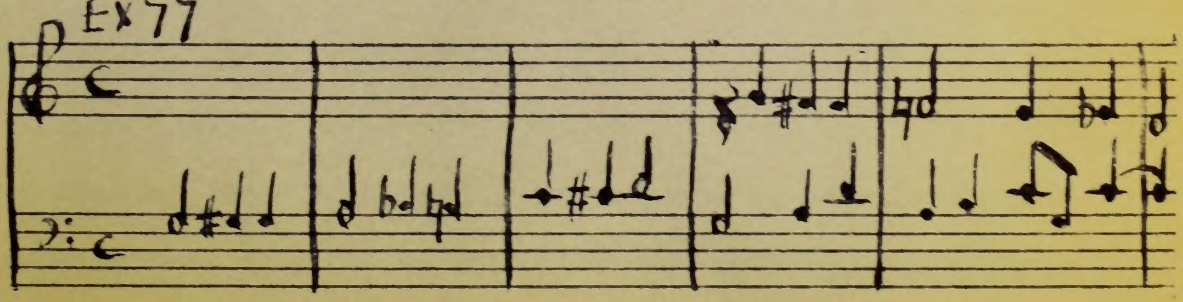
Ex. 75



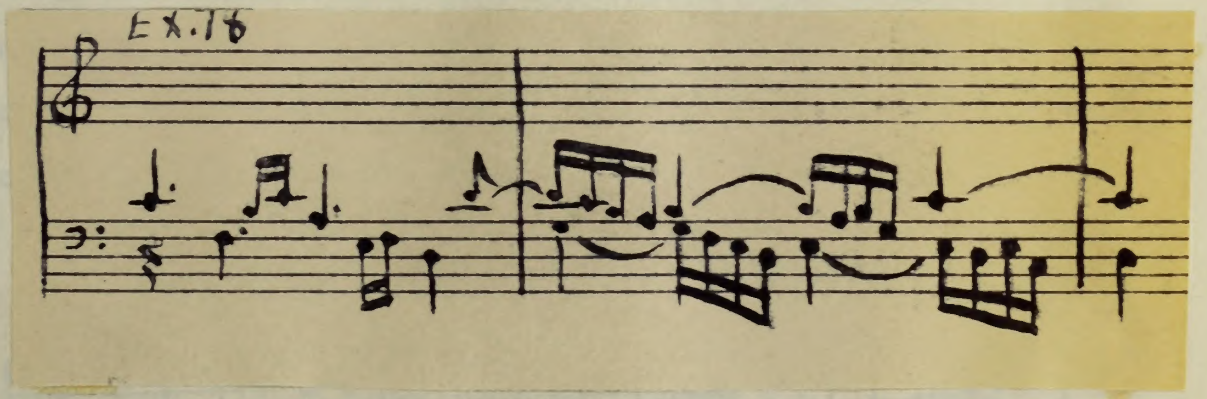
Ex. 76



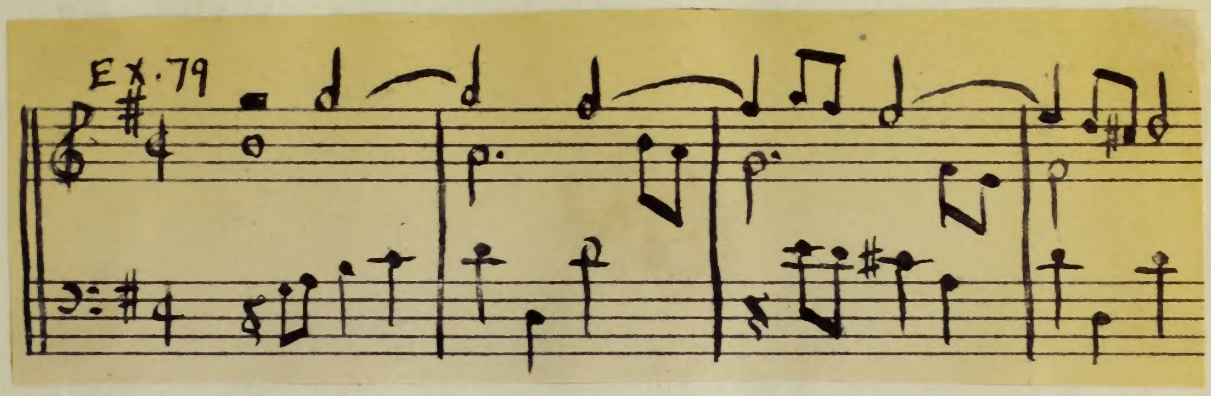
Ex 77



stretto-like entries, sometimes in very close canon. Often the final section of a canzona will be the occasion for a building up of rhythmic flow and canonic entries in a climactic manner. Example 76 (page 133) shows a close stretto-like entry at the beginning of a section. Though use of inversion is not frequent the following is an example from a capriccio on a chromatic subject which uses the device quite consistently (see example 77, page 133). Example 78 is an interesting example of a close stretto between subject and answer:

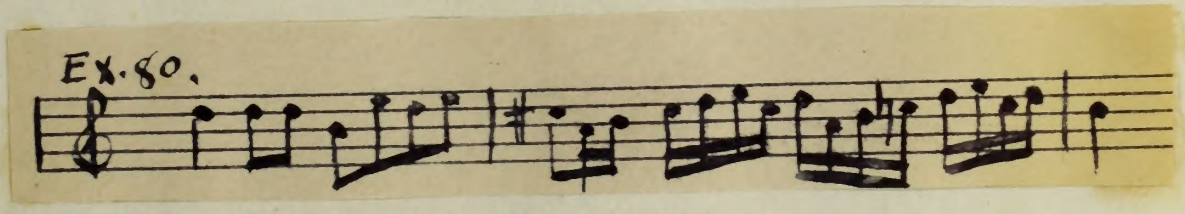


The texture here is expertly worked out in the late Baroque manner, cf. variation 18 from Bach's Goldberg Variations of which the opening bars are shown in example 79:



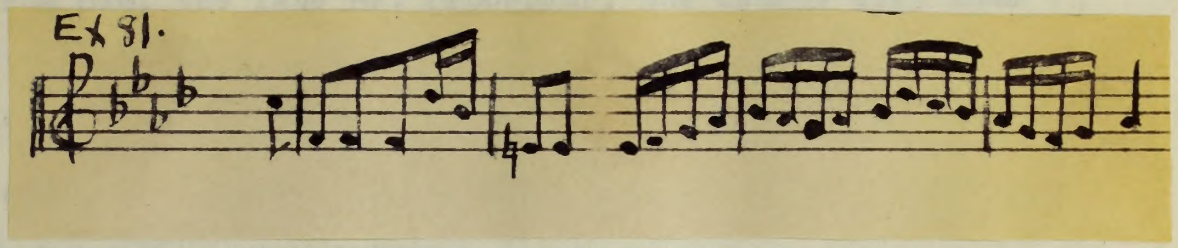
Freistimmigkeit is not found in Froberger's fugal forms. In his manuscripts the canzonas, capriccios, ricercars and fantasias are notated in keyboard partitura.

Froberger's thematic material shows the Frescobaldi influence. The old canzona rhythm at the beginning is followed by a typically keyboard figuration, as in the following example (example 80):



Rhythmically and in instrumental technique the theme is similar to those found in Frescobaldi's 1627 publication. The Froberger theme, however, has much more harmonic feeling. The downbeat beginning distinguishes this theme from the typical late Baroque fugue theme with its upbeat beginning (cf. the following example, the subject of Bach's

F-minor fugue from the Well-Tempered Clavier, Book II). See example 81:



In Froberger, capriccio and canzona are treated alike and there is no use of special themes or special formal structures as found in Frescobaldi. The dissonances found in earlier seventeenth century compositions (e.g. those of Trabaci and Froberger) have disappeared. Major and minor tonalities make their appearance in Froberger, and feeling for tonality is much stronger. Even very chromatic themes like that in example 77 have an unmistakeable tonal center. In example 77 the subject is definitely in G, and the answer is a tonal answer. In the Froberger canzonas the cadences between sections are on the tonic or dominant.

Concerning performance of Froberger's music, the Huygens correspondence, mentioned earlier in the chapter, is a source of information. Duchess Sibylla[10] wrote to Huygens in 1667 that one could hardly play his pieces

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10. Curt Sachs, Rhythm and Tempo (New York: W. W. Norton, 1953), p. 278.

from the written music but had to study them "from his hand, note by note. Unless one has learned the things from him, the late Mr. Froberger, one cannot play them with the right discretion, as he did." The instructions given by Frescobaldi, Froberger's teacher, in his prefaces, can undoubtedly be our guide to the performance of Froberger's compositions.

JOHANN KASPAR KERLL

A younger contemporary of Froberger's, a south German who also spent several years in Vienna, was Johann Kaspar Kerll. Born in Adorf, Saxony on April 9, 1627, he was a pupil of Valentini in Vienna, and, like Froberger, was sent to study in Rome. The statement that he studied with Frescobaldi, recorded as a probability in Grove's Dictionary[11] and mentioned also in Baker's Biographical Dictionary,[12] seems doubtful. According to Baker's he was sent by the Emperor Ferdinand III to Rome about the year 1645. Frescobaldi died in 1643 on March 1, at which time Kerll was sixteen years old. Froberger, who had been sent to Rome on a similar scholarship, did not go until he was twenty one

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11. Franz Gehring, "Kerll", Grove's Dictionary of Music and Musicians, op. cit.

12. Op. cit., article on Kerll

years old. The suggestion made by Gehring that Kerll studied with Frescobaldi at the same time as Froberger is not likely, since Kerll was only ten years old when Froberger left for Rome and fourteen when he returned. The most reasonable assumption is that Kerll spent the major part of his stay in Rome under the tutelage of Giacomo Carissimi (1605-1674), maestro di cappella at the church of Santo Apollinare from 1628 to 1674. Mattheson[13] mentions only Valentini and Carissimi as Kerll's teachers.

Kerll was in Rome until 1656 at which time he accepted a post in Munich as court Kapellmeister. He remained there until 1674 and then went to Vienna. He was organist at St. Stephen's Cathedral and also court organist from 1677-1684. In 1684 he returned to Munich where he remained until his death on February 13, 1693.

Like Froberger, Kerll had one of his compositions included in Athanasius Kircher's Musurgia universalis sive ars magna consoni et dissoni (1650). In Tomus II, in the section on mechanical instruments, Kircher introduces Kerll's Ricercata in Cylindrum Phonotacticum Transferenda. The most important source of Kerll's work is a manuscript in the Staatsinstitut für Kirchenmusik in Berlin: Toccate, canzoni, et altre Sonate per sonare sopra il Clavicembalo et Organo.

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13. Johann Mattheson, op. cit.

Dalli Principali Maestri Sig. Sig. Gio. Gasparo Kerll, Borro, J. P. Kriegeri composte. De. An. MDCLXXV.[14] The compositions of Kerll included here are toccatas, canzonas, Capriccio cucu, and Battaglia.

Kerll's approach to the canzona form shows deviations from the line of development indicated by Frescobaldi and Froberger. There is much less emphasis on the variation canzona and a return to the older, periodic concept of the form involving repetition of sections and changes of theme. Of the six canzonas published by Sandberger[15] only one is a variation canzona. One canzona, a very brief one, has no change in meter and hence no rhythmic transformation of the theme. It is monothematic but sectional, and the first section is repeated. The presence among the capricci of such titles as Capriccio Cucu, and Battaglia recalls Frescobaldi.

The number of sections in Kerll's canzonas rarely exceeds three, as is typical of the later seventeenth century. Use of toccata-like passages at the ends of sections is frequent; these passages are much more organized with respect to sequential procedure than those of Frescobaldi or Froberger and are often quite characteristic of the impending

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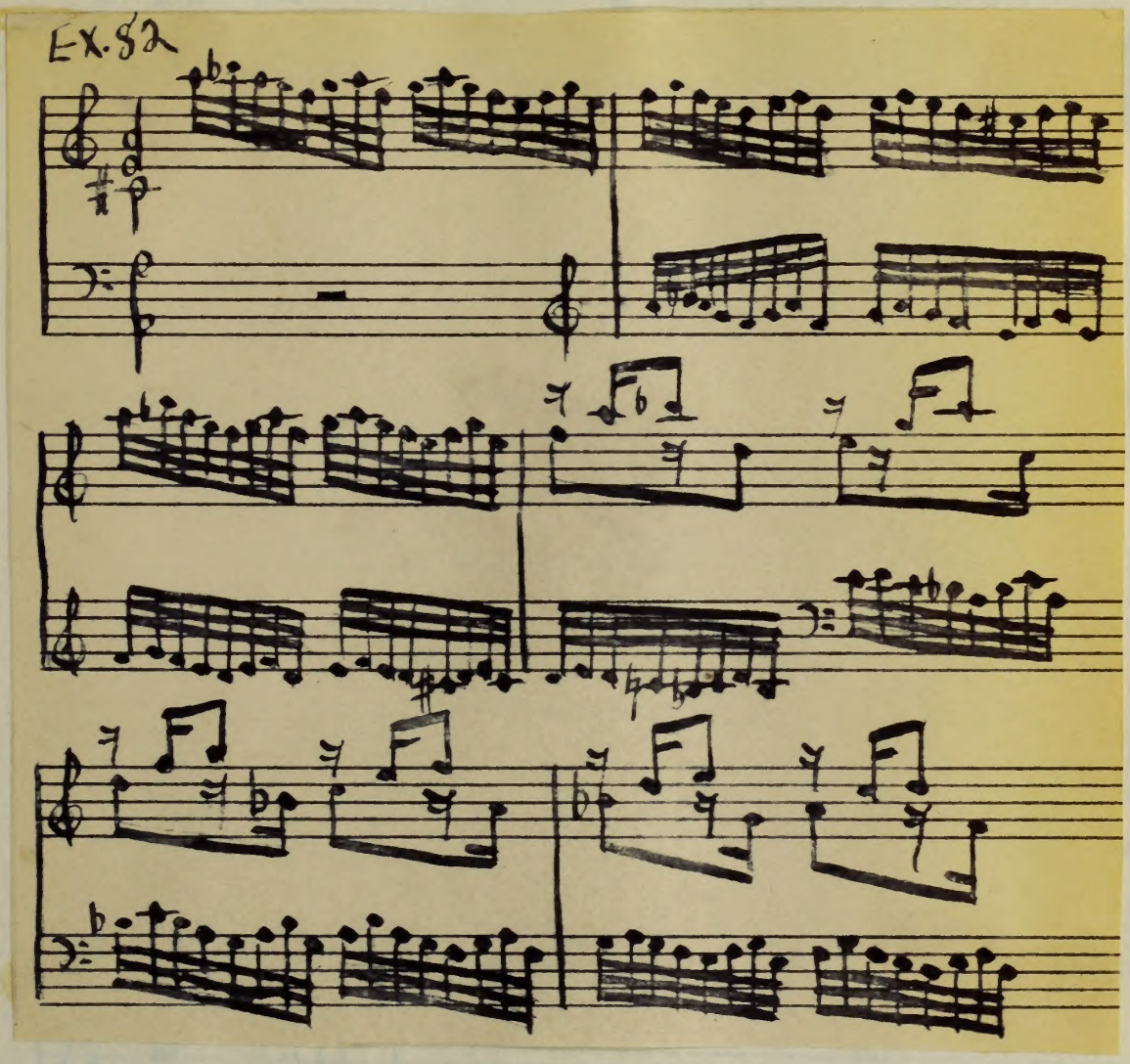
14. Adolf Sandberger, op. cit.

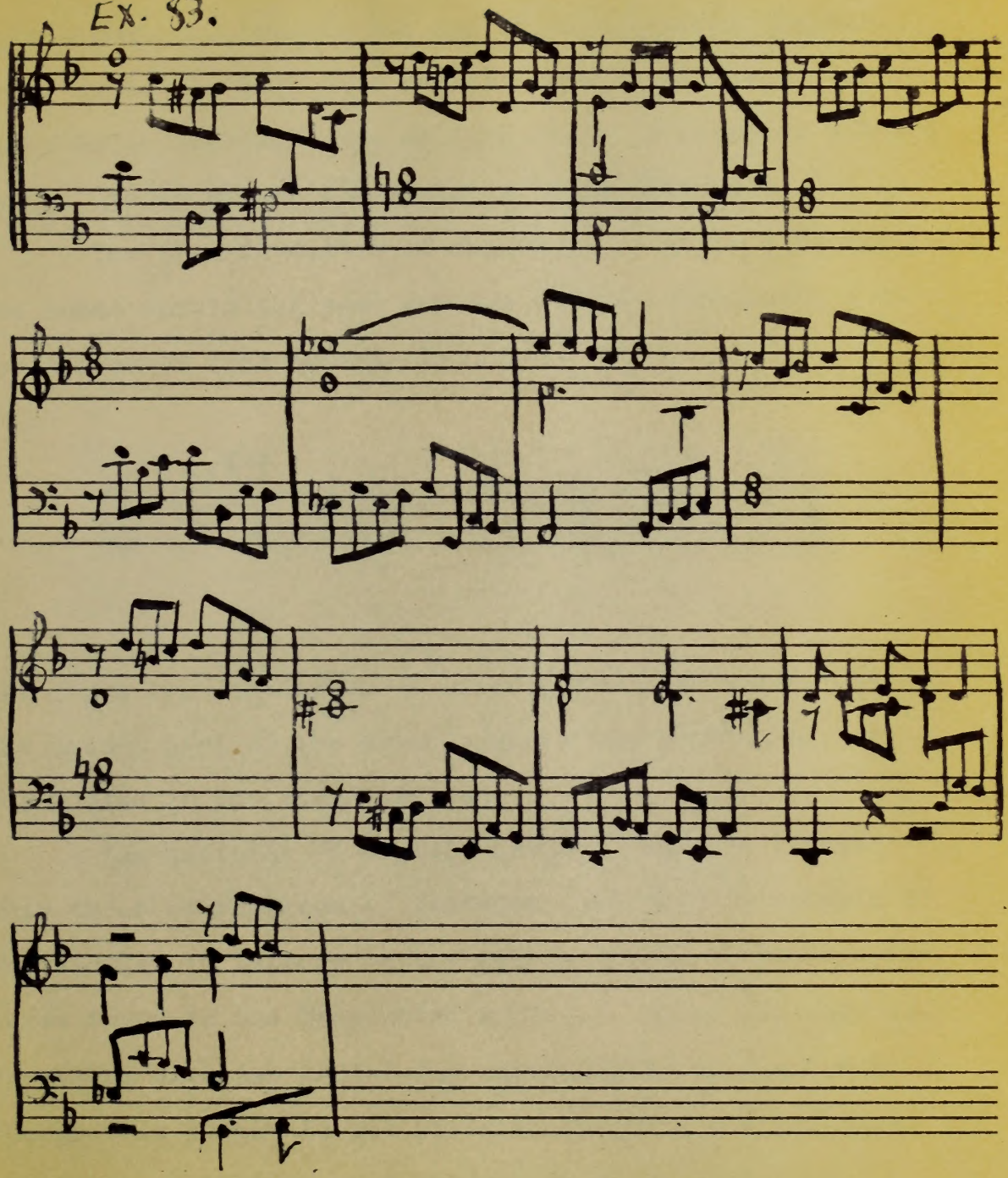
15. Ibid.

late Baroque. See example 82:



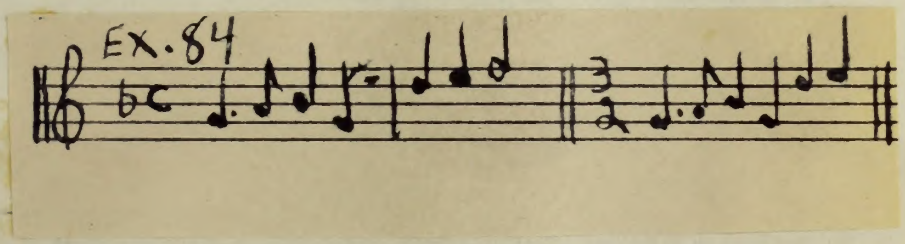
There are always definite cadences between sections. In Canzona II, which is a true variation canzona, the second section has a long episode which ends with an entry of the subject at the close of the section (see example 83 on page 141):

Ex. 83.



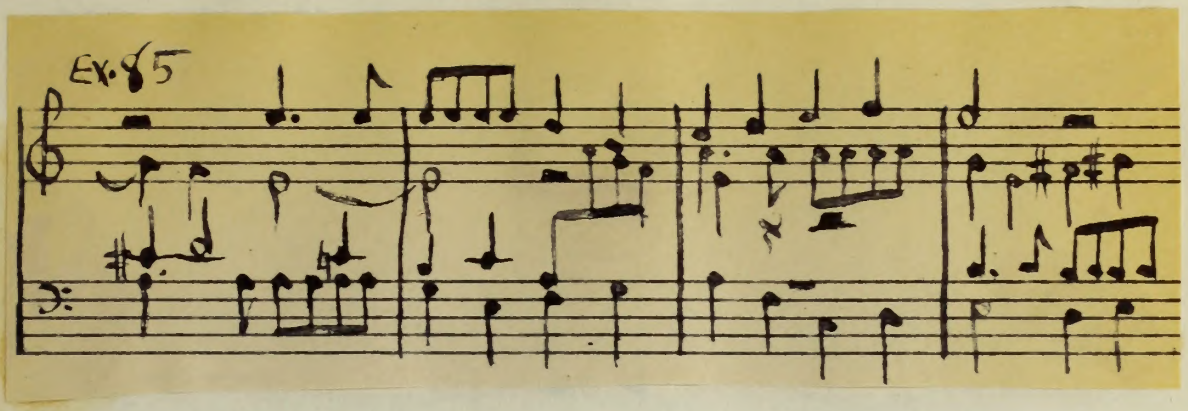
The sequential episode shown in example 83 is longer than those found in Froberger, and the first eight bars sound quite harmonic. Towards the end of the episode, the harmonic motion is lost in a series of major triads moving up by major seconds. The pattern, too, is repeated without change, to an extent not found in later composers.

The transformation of the theme is quite literal; the notes remain the same and are fitted, unchanged, into the new meter (see example 84):

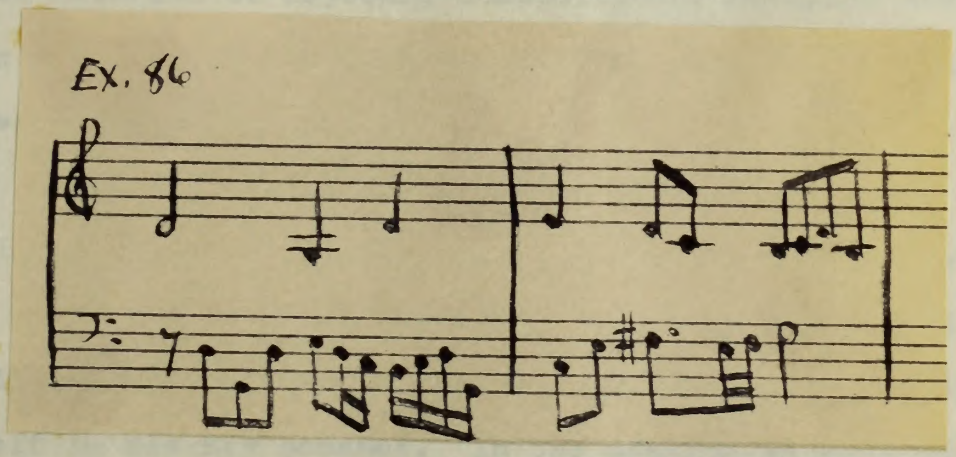


The first two sections have exactly the same theme, and the second part of the example shows the version of the theme used in the third section.

The textures of Kerll's compositions are lighter than those of Froberger. Passages like that in example 83 are similar in texture to the cantus firmus variation textures found in the Neapolitan school. There are some interesting examples containing contrapuntal devices even though this aspect is not stressed in Kerll's work. Example 85 shows entries of a subject in close stretto :

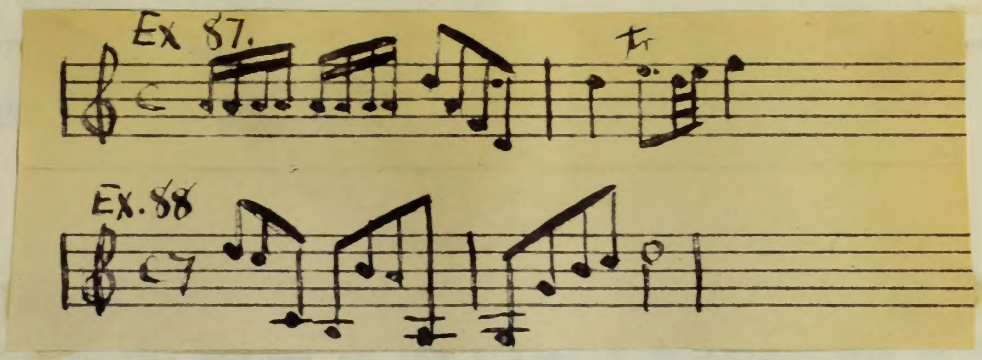


Example 86 shows a canon with the subject against its own diminution:



The themes are of two types. One is a theme of comparatively few notes and of vocal nature, as in example 84, and the other is instrumental. The instrumental themes are often not idiomatic for keyboard since they use long

skips and rapid repeated notes.



Examples 87 and 88 are themes which Kerll uses in keyboard canzonas. The late Baroque period is characterized by transfer of idiom from one kind of instrument to another, and here are found examples of pure string writing in thematic material of keyboard compositions. Examples such as this are found in another Viennese composer of the same time, Alessandro Poglietti.

Key signatures in Kerll are still modal, e.g. the key of G with a Bb in the signature (transposed Dorian), but there is a definite harmonic feeling about much of his music, and the tonic-dominant relationship often asserts itself in his key schemes. In one canzona we have the following scheme:

A	B	C
I-V	V-I	I-I

The manuscript containing Kerll's compositions indicates the same preference for harpsichord found in other members

of the South Italian and South German schools. The harpsichord is still listed first in the titles, Toccate. . . per sonare sopra il clavicembalo et organo. . .

ALESSANDRO POGLIETTI

Alessandro Poglietti's music shows a similarity to Kerll's in the nature of its thematic material; his keyboard writing is even lighter than Kerll's. His approach to form, however, differs from Kerll's. The sectional aspect of the canzona is stressed less in Poglietti than in any composer of the southern European school discussed so far.

Not much is known of Poglietti's life. Mattheson[16] does not mention him in Ehrenpforte. He is known to have become court organist in Vienna in 1661 and was killed in July of 1683 in the siege of Vienna by the Turks. He wrote suites and Capricci with humorous titles. The capricci show the tradition of the program chansons and capricci cucu of Frescobaldi and Kerll. Poglietti's stress on the humorous aspects is shown by such titles as Canzon und capriccio über das Henner und Hannergeschray.

The only authentic manuscript of Poglietti is of the suite Rossignolo, according to Hugo Botstiber's notes in the

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16. Johann Mattheson, op. cit.

Austrian Denkmäler.[17] Another manuscript from the beginning of the eighteenth century contains part of Rossignolo, Canzona la Vagabonda, Fuga and several canzonas and capricci of Poglietti. There is also a manuscript from the collection of Lowell Mason[18] (1792-1872) which is now in the possession of Yale University; it contains keyboard works of Viennese composers of the late seventeenth century including Poglietti. Compositions of Poglietti in the Lowell Mason manuscript are: Capriccio über dass Hennenngeschräy, Capriccio über die Nachtigall oder Rossignolo, Una altra capriccio di Nachtigall, Canzon (Deutsch Dromet), Canzon Franzosisch Dromett) and Canzon del 7° tuono.

Poglietti introduces the Italian forms, the toccatas, canzonas, and capriccios into the suite of French dances that had been established by Froberger. Froberger's suites had consisted of allemande, courante, and sarabande, and sometimes the gigue; he had kept his "Italian category" separate. Canzonas found in the suites are quite brief. Some of Poglietti's canzonas have only one section, others have two. The cadence between sections is less stressed than in any composer seen so far.

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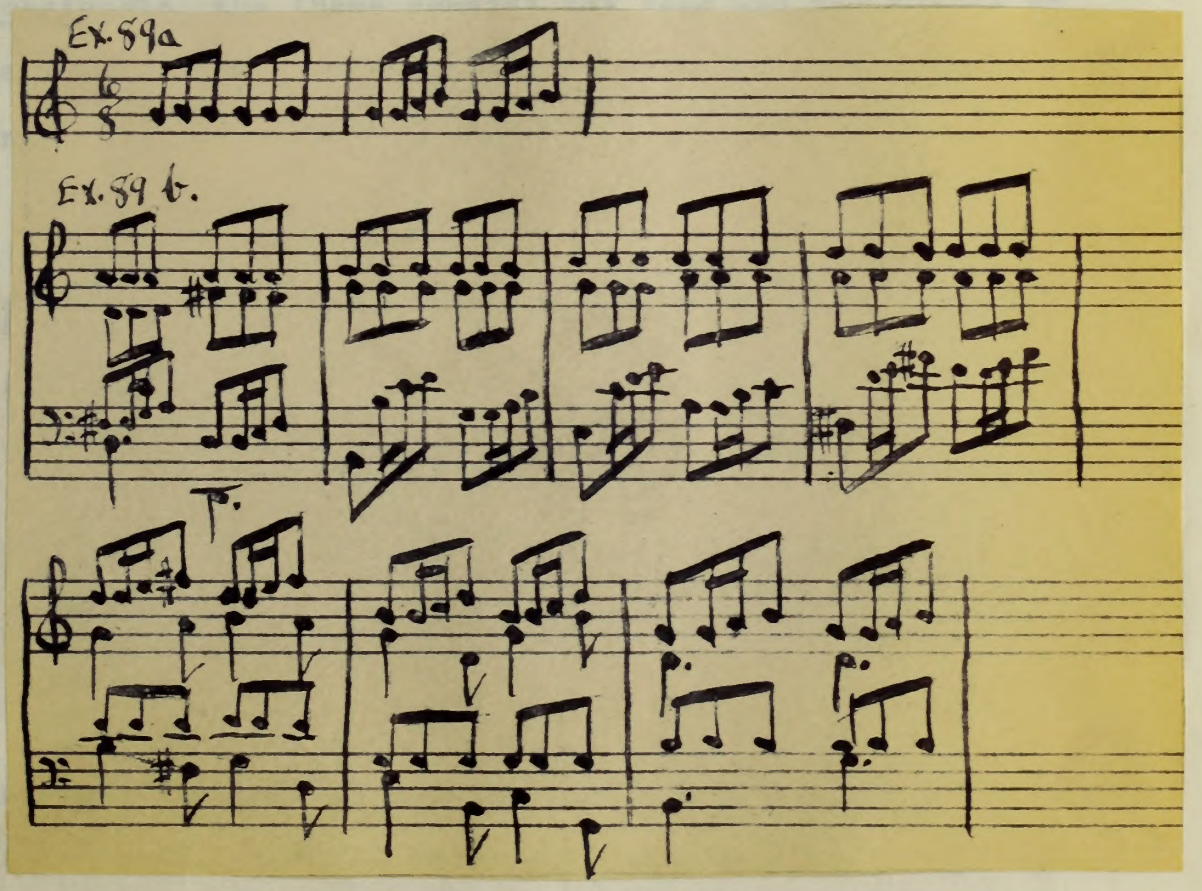
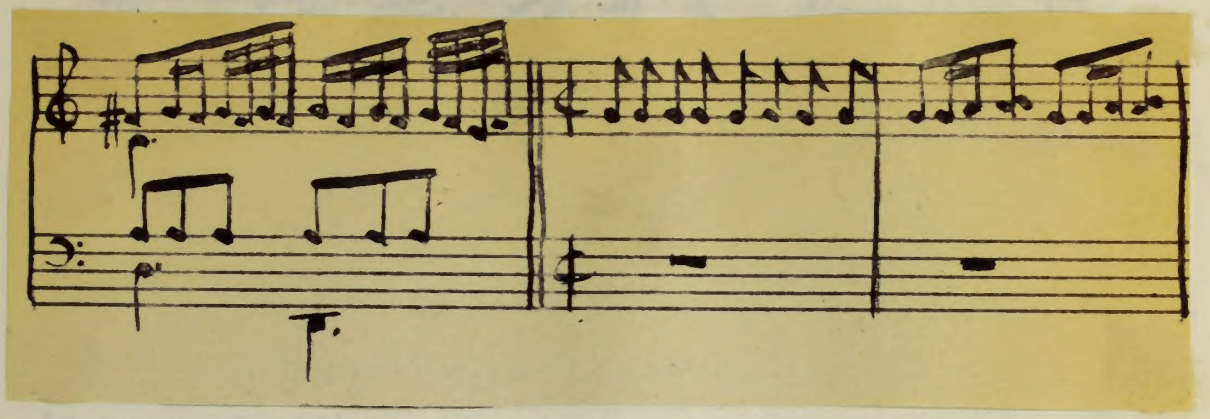
17. Hogo Botstiber, op. cit.

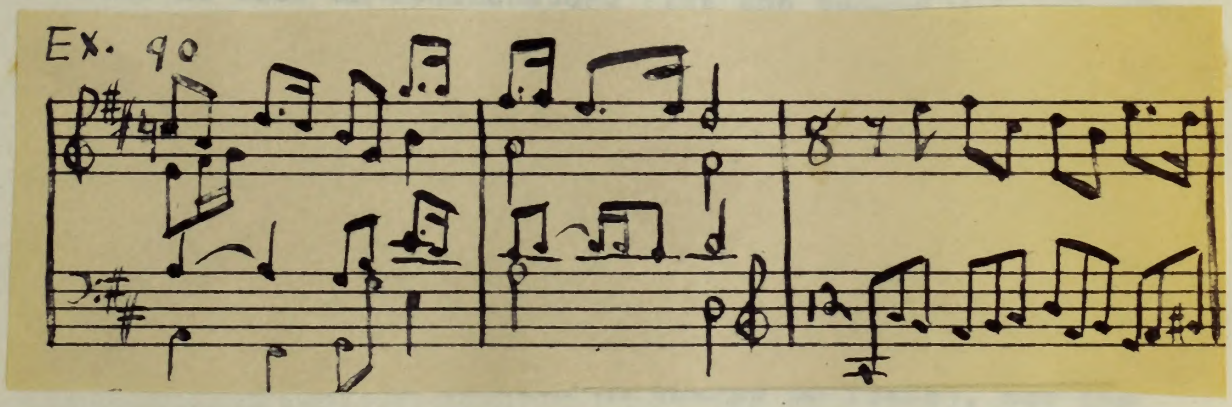
18. Yale Ms. 5056, Photostat copy in Isham Library, Cambridge, Mass.

In the canzona following the opening toccata of Rossignolo there is a pause of half a bar between sections, and there is an entry that ends at that point. Often there is no pause between sections. The toccata-like passages of earlier canzonas is replaced by an episode which leads to an entry in a new meter at the beginning of a new section. Example 89 shows such an episode, (based on material from the theme) which leads without pause to a new section in a new meter. Example 89a shows the theme from which the episode is derived.

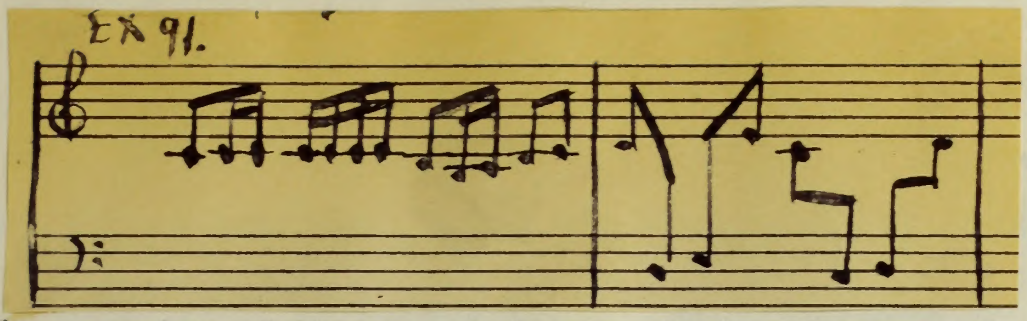




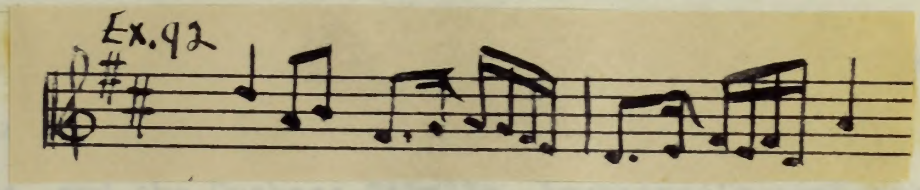
The themes are varied very little from one section to another in Poglietti's canzonas. In the canzona from Rossignolo the theme remains the same and the change of meter is obtained by introducing triplet motion into the free voices (see example 90):



In some of Poglietti's themes we find the same use of string figures that we found in Kerll (see example 91, page 149.):



The ancestry of the repeated notes in the theme can be traced to the chanson theme of the sixteenth century. Idiomatic keyboard themes can also be found in Poglietti. (see example 92):



There is an interesting use of dissonance in Poglietti's canzon "uber dass Hennergeschray". To imitate the sounds of fowl he uses an acciaccatura (see the second measure after the double bar in example 89). Suite Rossignolo is notated in D-major, but examples of modal signatures can still be found in Poglietti. His Canzona del 7° tuono has two sharps in the signature and ends in D. Thus it is notated in D-major despite its title. Canzon "uber dass Hennergeschray" is notated as mixolydian (G with no sharps or flats), but the F# is written in very frequently. Tonally, Poglietti treats the canzona as a unit, and it has become difficult to speak of cadences between sections.

In Poglietti's canzonas the periodic tendencies found

in Kerll have been reversed, and Poglietti continues the trend seen in Froberger towards a more unified treatment of the canzona form. Poglietti often avoids the feeling of cadence by bringing in an entry of the subject at the tonic chord, even at the beginning of a new section. Some of Poglietti's writing is quite homophonic, and there is no real contrapuntal complexity in his work.

OTHER FOLLOWERS OF FROBERGER

Direct pupils of Froberger were Ewald Hintze in Danzig, Kaspar Grieffgens in Köln, Johann Drechsel in Nürnberg, and the Duchess Sibylla. Froberger's contemporary, Wolfgang Ebner, like Froberger, showed cosmopolitan influences in his works. A pupil of Kerll's, Georg Reutter der Ältere was also a member of the Viennese group, but there are no surviving compositions that can be positively attributed to him. Most of the compositions appearing under his name in the Denkmäler der Tonkunst in Österreich [19] have been shown by Fritz Berend[20] and Max Seiffert[21] to be compositions of the North German composer Nikolaus Adam Strungk.[22]

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19. Hugo Botstiber, editor, op. cit., XIII, 2
20. Fritz Berend, op. cit., pp 192-93
21. Max Seiffert, op. cit., Vorwort
22. Gotthold Frotscher, op. cit., pp. 470 ff.

Of the compositions appearing in the Denkmäler under the name Reutter, six are found in the Yale Ms. (mentioned above) attributed to Strungk. This manuscript, unknown to the older generation of musicologists, was first mentioned in the second decade of the present century by O.G. Sonneck.[23] Krehbiel also mentioned it briefly in Grove's Dictionary[24] but Berend's dissertation[25] was the first writing to focus attention on the manuscript. According to Seiffert's description the back cover of the manuscript bears the date 1688. The chief schools of the late seventeenth century are represented there, the South German by Froberger, Kerll, and Poglietti; the Middle German by Pachelbel, J. Krieger, Kuhnau, and B. Weissthoma; the North German by Buxtehude, Strungk, Jak. Bölsche, P. Heidorn, and M. Radek; and the Italian by Bernardo Pasquini. The Yale manuscript contains seven capricci and a ricercar under Strungk's name, as follows:

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23. Oscar G. Sonneck, in Sammelbände der Internationalen Musikgesellschaft, vol. V, p. 331

24. Henry E. Krehbiel, Libraries and Collections of Music", Grove's Dictionary of Music and Musicians, 5.vols, ed. J.A. Fuller-Maitland (New York: Macmillan, 1911), vol.II

25. Fritz Berend, op. cit., p. 193

1. Capriccio primi tuoni, N.A. Strungk, Vienna, July 8, 1686
2. Capriccio della Chiave F, N.A. Strungk, fatto il 4 Aug. 1683
3. Capriccio della Chiave E dall N.A. Strungk fatto il 7 Aug. 83
4. Capriccio della Chiave G dall N.A. Strungk fatto il 20 . . . 78
5. Capriccio della Chiave A dall N.A. Strungk
6. Capriccio sopra il Corale. . . dall N.A. Strungk Aug. 1684. . .
7. Capriccio della Chiave A, N.A. Strungk il 20 Jan., 1681.
8. Ricercar sopra la Morte della Mia Carissima Madre Catherina Maria Stubenrauen morta Brunsvigk il 28 August 1685, Venet. il 20 di Decemb. 1685 N.A. Strungk

Of the compositions listed above all except nos. 1 and 8 appear in the Austrian Denkmäler as compositions of Reutter. The source from which Botstiber obtained the six capricci was Ms. 18. 731 in the Imperial Court Library in Vienna. Berend points out that no. 8 is mentioned in Johann Gottfried Walther's Musikalisches Lexikon (1732) as a composition of Strungk's. While Berend maintains that the manuscript was written by Strungk himself, Seiffert believes that it was done by a pupil of Strungk's under the master's guidance.

1. Capriccio primi tuoni, N.A. Strungk. Vienna, July 8, 1686

2. Capriccio della Chiave F, N.A. Strungk, fatto il 4 Aug. 1683

3. Capriccio della Chiave B dall N.A. Strungk fatto il 7 Aug. 83

4. Capriccio della Chiave G dall N.A. Strungk fatto il 20 78

5. Capriccio della Chiave A dall N.A. Strungk

6. Capriccio sopra il Corale. . . dall N.A. Strungk Aug. 1684. . .

7. Capriccio della Chiave A, N.A. Strungk il 20 Jan., 1681.

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In any case the selection of compositions is evidence of Strungk's cosmopolitan background. As Chamber Organist to the Duke of Hanover he travelled through Italy, where he appeared before Corelli, and went to Vienna, where he played before the Emperor.

Besides the six capricci which appear in the Yale Ms. the Denkmäler[26] also contains two canzonas and a ricercar designated as compositions of Reutter. The ricercar is from the Viennese manuscript mentioned above and the two canzonas are from Ms. 407 of the Staatsbibliothek in Berlin. Of the two canzonas the first seems to belong with the Strungk group, but the second shows a quite different formal organization. It is divided into three sections entitled stanzas, of which the first and third use the same theme while the second uses a strongly contrasting theme so that the whole constitutes an articulated ABA form. The approach to form here is different from that of the other compositions of the group. The ricercar also uses the the term stanza. It consists of two stanzas, the first of which has one subject and the second, three. One of the subjects of the second stanza is the same as the subject of the first stanza. It is likely that the second canzona and the ricercar are by a different composer than the other

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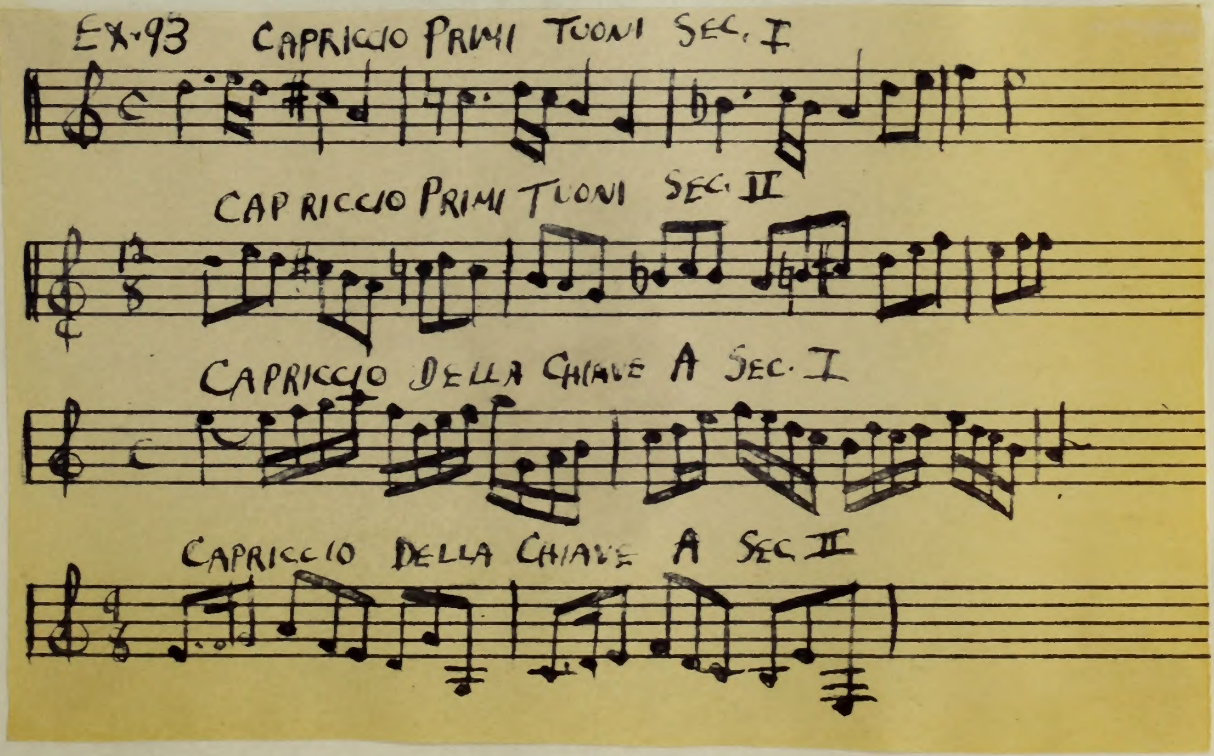
26. Denkmäler der Tonkunst in Österreich, XIII, 2, op. cit,

compositions.

Strungk's treatment of the variation canzona form shows the Froberger influence. In his decrease in number of sections and extension of the length of sections he follows the line of development indicated by Froberger. The notation, too, is keyboard partitura; a notation favored by Froberger for his fugal compositions. There are also examples of the patterned figuration that is characteristic of the South Italian and Viennese keyboard composition. North German influences are indicated by a more serious approach to counterpoint and contrapuntal texture and also the use of sequential themes. Example 93 shows two of these themes together with their transformed versions:



compositions.

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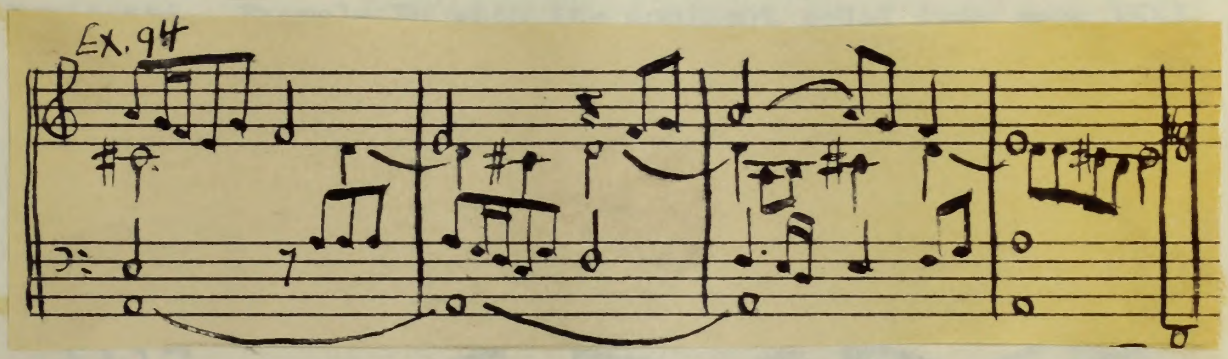
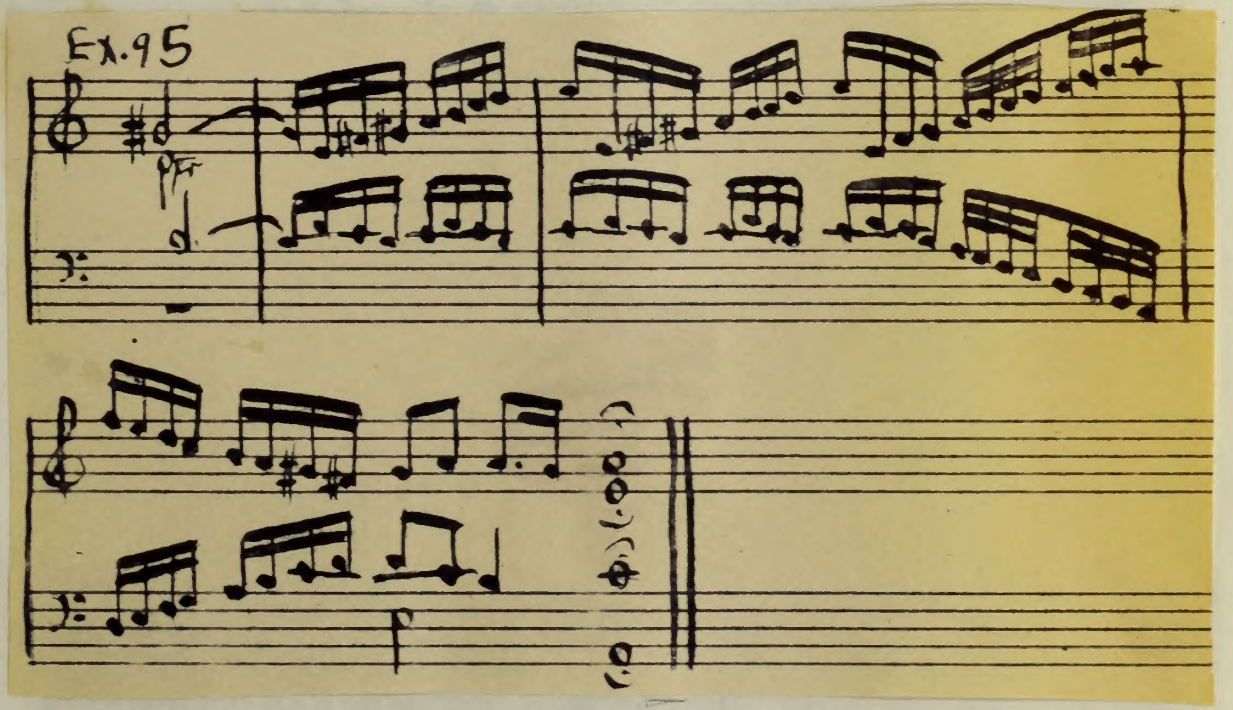
Another North German influence is the evidence of organ idiom in the use of the pedal point. Example 94 shows a dominant pedal at the end of no. 1 that calls for the sustained tones of the organ:



A most interesting feature of these capricci is the inscription Della chiave F, della chiave E that is found with many of them in place of the old designation primi tuoni, etc. The della chiave. . . is used with signatures corresponding to the major and minor scales of modern tonality; the Capriccio della chiave F has the signature of F-major and the Capriccio della chiave A has the signature of A-minor. In Poglietti there is an example of the signature of D-major in a composition entitled Canzona del 7° tuono. In the use of the term chiave (key) we see final recognition of the fact that the ecclesiastical modes have been replaced by the major and minor scales.

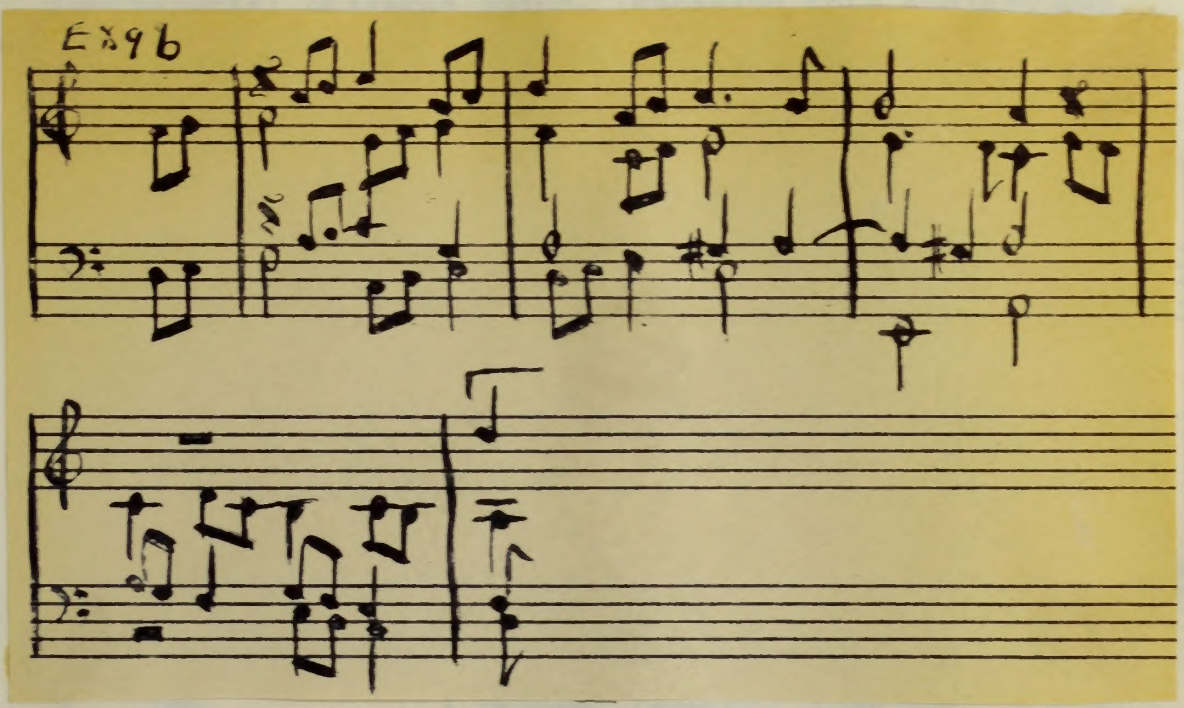
The capricci in the Yale Ms. are all notated in

keyboard partitura, and two of them are variation canzonas. Each of the variation canzonas has two sections of monumental proportions. Of even greater extent than Froberger's, these capricci compare with the fantasias of Sweelinck. Cadences between sections are strongly marked, in contrast to Poglietti. Example 94 with its dominant pedal (see page 155) is one example of the end of a section. Example 95 shows a toccata-like passage from the end of the first section of the Capriccio della chiave A (no. 5 of the list on page 152):



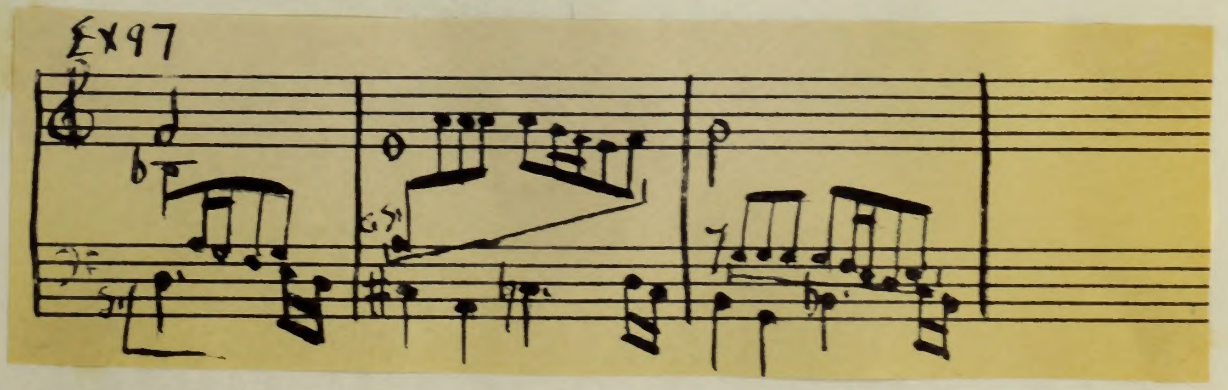
The long sequential themes of the capricci eliminate the need for long episodes even in such extended compositions as these. Example 96 shows a short episode from no.1:

Ex 96

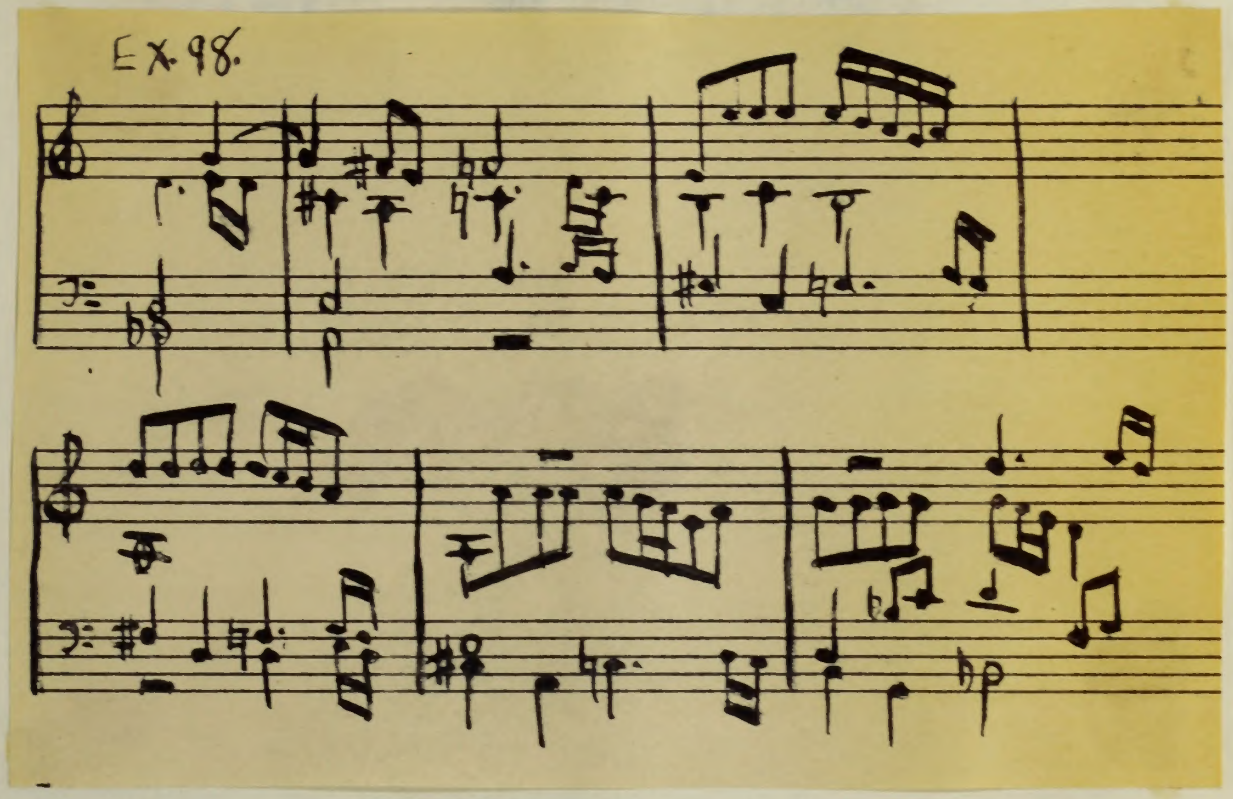


The textures of these capricci are homogeneous, with contrapuntal voices of equal value. However, we still find, in countersubjects, influences of the patterned figuration that can be traced from Cabezon, a figuration that makes the original subject appear as an augmentation and repeats a rhythmic pattern (see example 97):

Ex 97

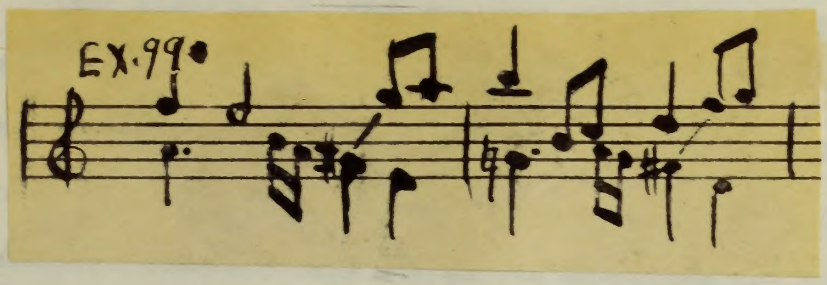


Contrapuntal passages occur, involving both subject and countersubject in stretto, (see example 98):



There are no real contrasts in texture between sections. The contrast is accomplished on the basis of changes in meter. Besides the sequential themes there are some themes that use the repeated note beginning of the chanson. The chromaticism has become quite harmonic, e.g. the theme of example 93, page 154 (see first staff of example). Here the implied harmony is a series of dominant seventh chords resolving in a progression of fifths. The harmonization of the theme results in a series of cross relations found often in

seventeenth century music (example 99):



In the Viennese school two trends are to be observed. The major one, represented by Froberger shows tendencies toward expanding the sections of the canzona and decreasing the number of sections; the minor one, represented chiefly by Kerll tends toward the older form with its periodic tendencies. The capricci by Strungk show Froberger's influence.

CONCLUSIONS

The history of the variation canzona from the French chanson to the late Baroque fugue is a history of the stages of development from a strongly periodic and highly articulated form to a highly unified, continuous form. During the seventeenth century the number of sections of the canzona were reduced and the individual sections extended in size. The changes that came about accompanied a change in aesthetic approach, leading from humanism to subjectivism and formal unity; and these changes manifested themselves in formal organization and thematic material. The chanson had been polythematic and multi-sectional, with definite cadences between sections and with the sections juxtaposed in various schemes of repetition and recapitulation. The first step in formal change was accomplished by the early composers of the Neapolitan school,(ca. 1600) Giovanni Macque and Giovanni Maria Trabaci. In their adaptation of the vocal chanson to an independent instrumental status, they introduced the principle of monothematic composition. Macque uses the title Capriccio sopra un sogetto solo while Trabaci uses such titles as Decimo tono Trasportato con una fugha sola. The adaptation of the single theme to a form characterized by changes in meter and tempo brought about the rhythmic transformations of the theme that led to the modern terminology

CONCLUSIONS

of variation canzona. In Macque and Trabaci the influence of the periodic formal organization still persisted, and repetition and recapitulation are still found in their formal organization. A typical scheme, taken from Trabaci, is as follows:

A B C B' C' A

With Frescobaldi the periodic element of repetition and recapitulation vanished, to be replaced by a principle of gradual build-up of motion and contrapuntal complexity. However, Frescobaldi still maintained the rather large number of sections that had been characteristic of the earlier form which resulted in an unusual practice in some of his works. In the preface to the volume of Capricci of 1624 he says:

> I have taken pains to make the music easy and pleasant, but it is permissible, if one finds it too difficult to play through from beginning to end, to begin where one wishes and end with a section that comes to a cadence on the same tone.

The capricci are his most extended compositions, but the same attitude towards form is evidenced in his first book of Toccatas (1614) where he says:

> I have endeavored to arrange the various sections so that they may be played separately from one another in such a way that the player, without being obliged to play them all, can stop wherever he pleases.

In the latest of his works, the Fiori Musicali (1635), the number of sections and the length of canzonas is greatly reduced, perhaps because of the liturgical use for which the pieces were intended.

In the canzonas of Frescobaldi's pupil, Froberger, the individual sections were enlarged and their number reduced to three or four. Froberger uses the variation canzona form quite consistently. The capricci of Yale Ms. 5056 follow along the lines indicated by Froberger, towards ex- of sections and reduction in number to two or three.

Another aspect of form is the treatment of cadences between sections. The concept of definite divisions between sections characterizes all the pre-fugal keyboard forms. The canzona took the principle over from the chanson and, moreover, accentuated the divisions. The motet had been characterized by points of imitation and the avoidance of the rhythmic aspects of cadence; but the keyboard adaptation of the motet, the ricercar, even in its earliest manifestations, became sectional. The earliest keyboard ricercars, incidentally, occurred in Cavazzoni's Intavolatura cioe recercari. . . (1542). The use of toccata-like passages to further stress the cadences at the ends of sections was characteristic of the variation canzona from Frescobaldi on. Sequential organization developed gradually during the seventeenth century to reach its modern

form with the emergence of tonal harmonic organization in the late Baroque. This development of regularity in sequential organization played a part in transforming the free, improvisatory, toccata-like passage into the episode.

The canzona took over from the chanson the textural characteristics which accompany periodic, articulated form. Contrapuntal and homophonic textures are used as elements of contrast in formal articulation. In the process of adapting the vocal chanson to the keyboard,there were two instrumental techniques available to the composer, both of which were employed in the canzona. One came from the keyboard variation, whose model for the South Italians was the Spanish School and its most important representative, Antonio de Cabezon. The other was the free, improvisatory style of the toccata. Influences of the Spanish School with its cantus firmus variation technique are reflected by Macque and Trabaci in their employment of rapidly moving patterned figurations in the free voices against slower note values in the subject. Influences of the cantus firmus technique and the patterned figuration can be traced throughout the entire history of the variation canzona. Beginning with Frescobaldi's Canzone of 1627, however, there gradually came to be introduced an instrumental type of theme which made for a more homogeneous texture and which culminated in the instrumental counterpoint of the late Baroque.

The canzona was from its inception lightly contrapuntal while the ricercar was traditionally the proper form for learned contrapuntal "research". Separated from a text, however, the canzona lost the secular connotations that were attached to the chanson. In his Fiori Musicali (1635), a liturgical work, Frescobaldi uses canzonas. Zipoli includes short pieces entitled canzona among his versets.

Frescobaldi and Froberger are associated with the development of Freistimmigkeit in keyboard writing. The canzona, basically a contrapuntal form, was not the proper medium for Freistimmigkeit which found its application in the keyboard dances. The notation commonly associated with the canzona throughout its history, the keyboard partitura, militates against Freistimmigkeit. In the toccata-like passages, however, there are occasional examples of the free addition and dropping of voices.

The characteristics of the canzona theme, the use of faster moving note values than in the ricercar and the repeated note subject, can be traced through the seventeenth century to the late Baroque fugue although the vocal nature of the subject gradually disappeared. In some of the Viennese canzonas of about 1680 by Kerll and Poglietti, we find strong influences of string writing in the subjects.

Concerning the choice of keyboard instruments there is very little in the style of writing to give us any clues.

The statement of Trabaci in his 1615 publication brings out the importance of the harpsichord, and the practice of placing the harpsichord first in the titles of many publications of the South Italian and Viennese schools also points to the preference for the harpsichord. There are examples in some of Froberger's Capricci of ornaments taken from the French clavecinists.

Toward the end of the seventeenth century the South Italian keyboard school, which had gone into eclipse after the death of Frescobaldi, came to life again and reached another climax in the work of Domenico Scarlatti. Preceding Scarlatti were such composers as Bernardo Pasquini (1637-1710), Giovanni Maria Casini, Gregorio Strozzi, and Domenico Zipoli.

Pasquini was a pupil of Loreto Vittori and Antonio Cesti, and for a long time was organist at Santa Maria Maggiore in Rome; he was also chamber musician to Prince Giambattista Borghese. His keyboard works include Sonate per Gravicembalo (1702). These sonate represent a variety of forms including Canzoni francese. Some of these are reprinted in Torchi's L'Arte Musicali in Italia, vol. III; Tagliapietra's Antologia di Musica, vol. VIII; and A Selection of Pieces for the Harpsichord by Bernardo Pasquini, J. S. Shedlock, editor. Among the sonatas is one that can be classed as a variation canzona though the form was old

fashioned by that time. Pasquini's canzona which is quite short, has two sections, one in duple and one in triple meter, and the composition is quite short.

Giovanni Maria Casini was a Florentine Priest who studied in Rome with Simonelli and Bernardo Pasquini. He was organist at the Cathedral in Florence from 1703 to ca. 1714. He died about 1715. An existing publication is entitled Pensieri per l'Organo in Partitura, Firenze, I Guidicci, E.S. Franchi, 1714. The Pensieri are ricercars in which each section approaches the scope of a fugue based on a rhthmic variantof the main theme. Casini thus anticipates the Art of Fugue.

Domenico Zipoli was born in Prato, Italy, and died in Cordoba, Argentina, 1726. He studied at the Conservatorio de' Turchini at Naples, went to Rome in 1696, and became organist at Jesuits Church, Rome, in 1716. In 1716 he published Sonate d'Intavolatura d'organo e cembalo in two parts. A third part was published in England under the title A Third Collection of Toccatas, Voluntaries, and Fugues. Reprints of his works can be found in Torchi, vol III, Kaller, Liber Organi, vol IV, Tagliapietra, vol. X, and I Classici della Musica Italiana. . ., vol. 36. Among his versets are compositions entitled canzona. There are also separate canzonas. Tagliapietra gives a very interesting example of a variation canzona. Based on a Fresco-

baldian theme, it is late Baroque in harmony and in use of sequence. It has three sections, the first and last in 4/4 time and the middle section in 12/8. The keyboard writing is quite idiomatic, and the whole constitutes a a very presentable piece.

Aside from a relatively few compositions, the keyboard canzona had gone out of style by the end of the seventeenth century and became absorbed in the Late Baroque Fugue.

The approach of the Late Baroque period in the last two decades of the seventeenth century marks the decline of the variation canzona. The square cut themes, beginning on the strong beat gave way to the upbeat beginnings of late Baroque themes with their effect of continuing motion, and the sectional form gave way to the monothematic form, the fugue, which avoids cadence from beginning to end.

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APPENDIX A

Preface to: Girolamo Frescobaldi, Toccate e partite d'intavolatura di cimbalo di Girolamo Frescobaldi di S. Pietro di Roma. Nouamente da lui date in luce, &c. con ogni diligenza corrette. Libro primo. Roma: Nicolo Borboni, 1615.

Regole

Havendo io conosciuto quanto accetta sia la maniera di sonare con affetti cantabili, e con diversità di passi, ma (p 179)
Co di maschere mole altretanto sarebbero le quante affettionate con queste mie debboli fatiche presentando le in stampa con
gli infrascritti avvertimenti procurando di preferirsi il merito alcuni stromenti il valore di ciascheduno, e gradi-
scasi l'affetto, con cui l'esorto allo studiare, e certo Lettore.

1 Primieramente è da non dar questo modo di sonare stare soggetto à battuta come noggiamo usarsi ne i Madrigali modernj, ge-
lo quantunq; difficili si accomodano per mezzo della battuta portando la con langhezza, hora veloce, e sostenendola come vada
in aria secondo i loro affetti, e senso delle parole.

2 Nelle toccate s'hà havuta consideratione non solo che siano espresse di passi diversi, et di affetti ma che anche si possa suo-
nare di essi passi sempre separato l'uno dall'altro onde il sonatore non sia obligo di finirle tutte, potrà terminarle ouunq; più
le sarà gusto.

3 Le commenciamenti delle toccate siano fatte adagio, et arpeggiando, e non nelle legature, over durelle come anche nel mezzo
del stesso si battevanno insieme, per non lasciare vacui gl'instromenti il qual battimento cognoscasi à conveniente luo-
go, e misura.

4 Nell'ultima nota così de trilli, come di passaggi di salto è di grado si han fermare ancorche detta nota sia comma, o minima
o di simile alla seguente perche tal passamento scemerà il confondere l'un passaggio con l'altro.

5 Le cadenze benche siano scritte volendole communare, si potranno adattare, e stando accortamente il concludere de passaggi o cadenze si
anticerà sostenendo il tempo più adagio.

6 Il separare, e concludere de passi sarà quando non si farà la consonanza insieme d'ambedue le mani, scritta di minima
Quando si troverà un trillo della man dritta, over manca, e che nello stesso tempo passeggierà l'altra mano non si deve
compartire à nota per nota, ma solo secondo che il trillo sarà veloce, et il passaggio sarà portato meno velocemente, e affettuoso al
istromento facendo differenza.

7 Trovandosi alcun passo di semicrome, si semicrome insieme in tutte dette le mani, portarsi dee non troppo veloce, e quella che farà
le semicrome dovrà farle alquanto puntate cioè non la seconda, ma la seconda sia col punto, e così tutte l'una nò, e l'altra si
suanirà, e se si facessero le note dopo con amendue le mani le semicrome dovrassi fermare alla nota precedente, ancorche sia
8 usata ciò assolutamente nella fine del passaggio, per tanto più fare arrivare l'agilità della mano.

9 Nelle Pastorite quando si troveranno passaggi et affetti sarà bene di pigliare il tempo largo, il che osservarassi an-
che nelle toccate. L'altre non passeggiate si potranno sonare alquanto allegre di battuta, rimettendosi al buon
gusto, e giuditio del sonatore il guidare il tempo, nel qual consiste lo spirito, e la perfettione di questa maniera,
e stile di sonare.

Christofano Bianc. fecit 1616

To the reader:

Knowing by experience how well appreciated is that manner of playing with expressive passages and varied divisions, I have thought it right to show my aptitude and my zeal to succeed in it by publishing these small results of my labor, with the following explanation: but I declare that I bow before the merits of others and that I respect the value of everyone. And now, let the devoted care with which I have presented these principles to the amiable and studious reader be accepted.

1. Firstly, that kind of style must not be subjected to time. We see the same thing done in modern madrigals, which, notwithstanding their difficulties are rendered easier to sing, thanks to the variations of the time, which is beaten now slowly, now quickly, and even held in the air, according to the expression of the music, or the sense of the words.

2. In the toccate, I have endeavored not only to give a profusion of divisions and expressive passages but, moreover, to arrange the various sections so that they may be played separately from one another in such a way that the player, without being obliged to play them all, can stop wherever he pleases.

3. The beginning of the Toccate should be played adagio and arpeggiando; the same applies to the syncopations and discords even in the middle of the pieces. The chords should be broken with both hands so that the instrument may not be left empty; this battery can be repeated at pleasure.

4. On the last note of the trills, or passages by skips, or scalewise passages, you must pause, even if the note is an eighth note or sixteenth note, or unlike the following note, for such a pause avoids confusion between one phrase and another.

5. The cadences, though written rapid should be played sustained; and as you get nearer the end of the passage or cadence, you should retard the time more and more. The separations and conclusions of the passages are indicated by concords for both hands, written in half-notes.

6. When you find a trill for the right hand or the left and at the same time the other hand plays a passage you must not divide the trill exactly note for note but only try to have it rapid, and let the passage flow less quickly and with expression, otherwise there will be confusion.

7. When you find any passage of eighth notes and

sixteenth notes to be played together for both hands you must not play it too fast; and the hand which has the sixteenth notes should make them somewhat dotted; dotting not the first but the second, and so on for the others, one without dot, the other dotted.

8. Before playing double passages in sixteenth notes with both hands, you must pause on the preceding note even if it be a short one; then resolutely play the passage, which will better show off the agility of your hand.

9. In the partite, when you find rapid divisions and expressive passages, it will be advisable to play slowly; the same observation applies to the Toccate. Those without divisions may be played a little faster, and it is left to the good taste and judgement of the player to regulate the tempo, in which consist the spirit and perfection of this style and manner of playing.

8. Before playing double passages in sixteenth notes with both hands, you must pause on the preceding note even if it be a short one; then resolutely play the passage, which will better show off the agility of your hand.

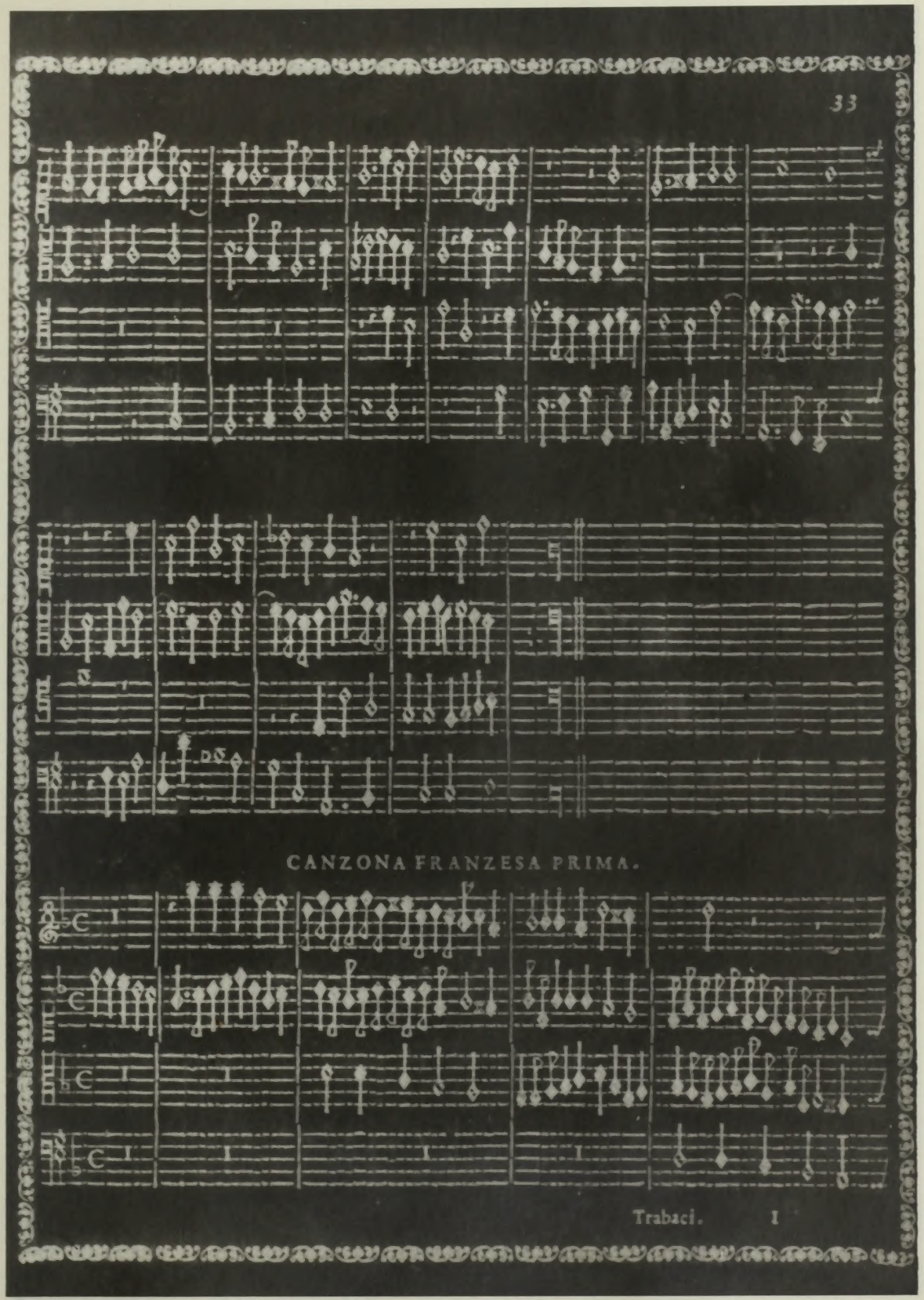
9. In the parts, when you find rapid divisions and expressive passages, it will be advisable to play slowly; the same observation applies to the Toccata. Those without divisions may be played a little faster, and it is left to the good taste and judgement of the player to regulate the tempo, in which consist the spirit and perfection of this style and manner of playing.

APPENDIX B

Facsimiles of Canzona Franzesa Prima, Canzona Franzesa Settima Cromatica, and Capriccio sopra un Sogetto Solo from: Giovanni Maria Trabaci, Ricercate Canzone Franzese capricci, canti fermi, gagliarde, partite diverse, toccate, durezze, ligature, consonanze stravaganti, et un madrigale passagiato nel fine. Opere tutte da sonare, a quattro voci. Di Gio. Maria Trabaci, Organista nella Regia Cappella di Palazzo in Napoli. Nouamente da lui composte, & dato in luce. Libro primo. Napoli: Costantino Vitale, 1603

APPENDIX B

Facsimiles of Canzone Francese Prima, Canzone Francese Bettina Cremasina, and Capriccio sopra un Soggetto Solo from: Giovanni Maria Trabaci, Ricercate Canzone Francese capricci, canti fermi, ligature, partite diverse, toccate, durezze, ligature, consonanze stravaganti, et un madrigale passeggiato nel fine. Opere sucte da sonare, a quattro voci. Di Gio. Maria Trabaci, Organista nella Regia Cappella di Palazzo in Napoli. Nuovamente da lui composte, & date in luce. Libro primo. Napoli: Costantino Vitale, 1603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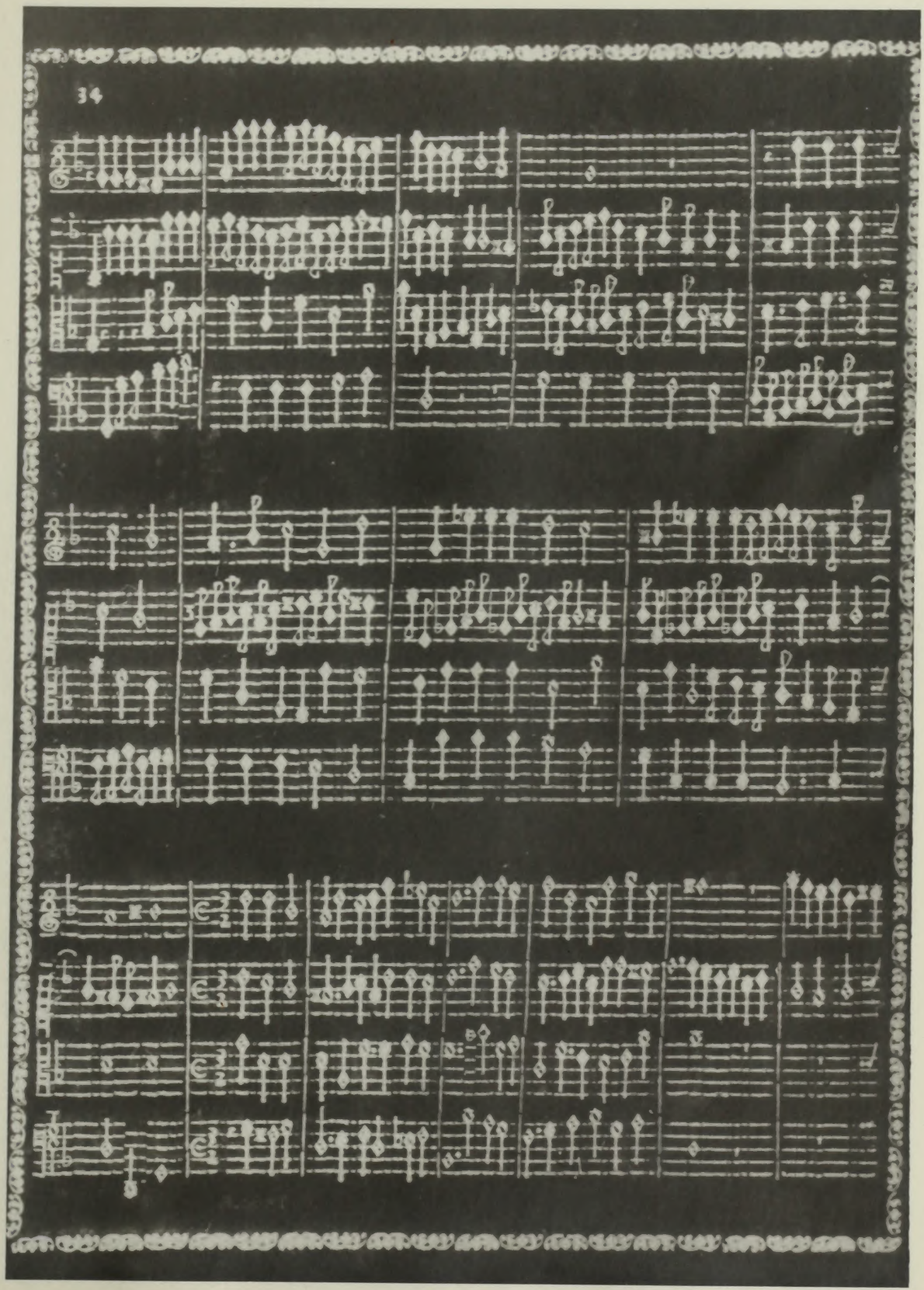
CANZONA FRANZESA PRIMA.
Trabaci. I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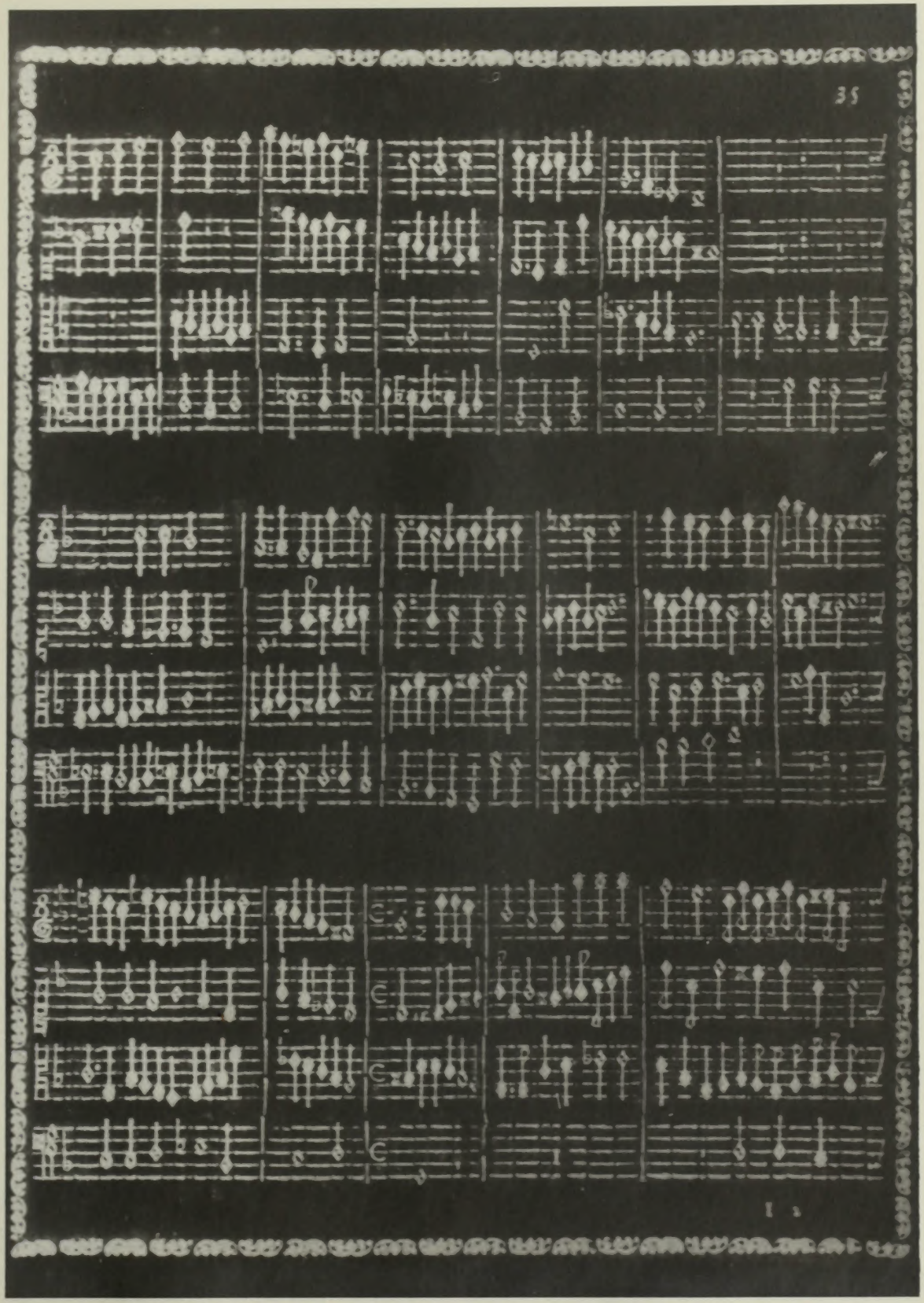
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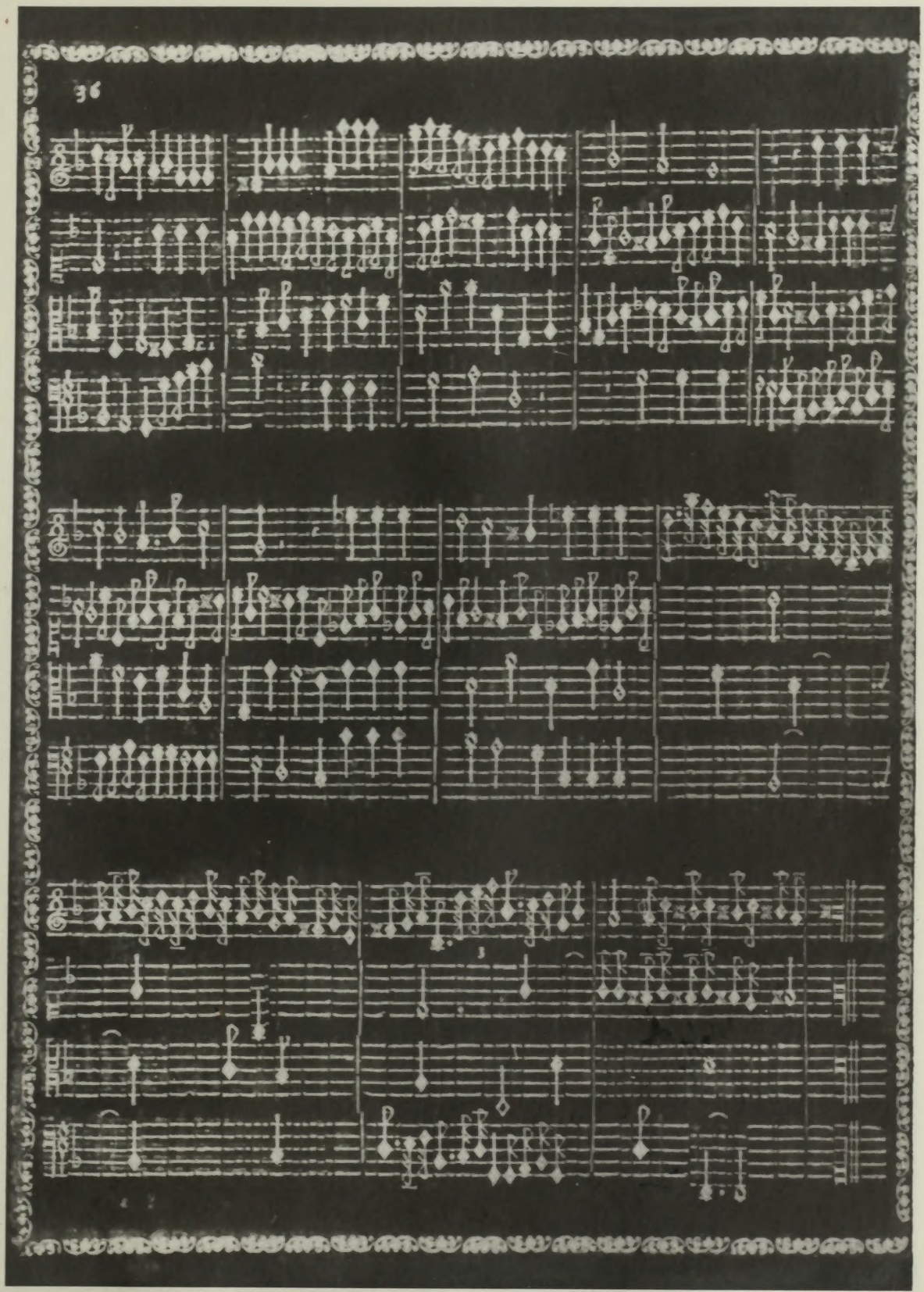
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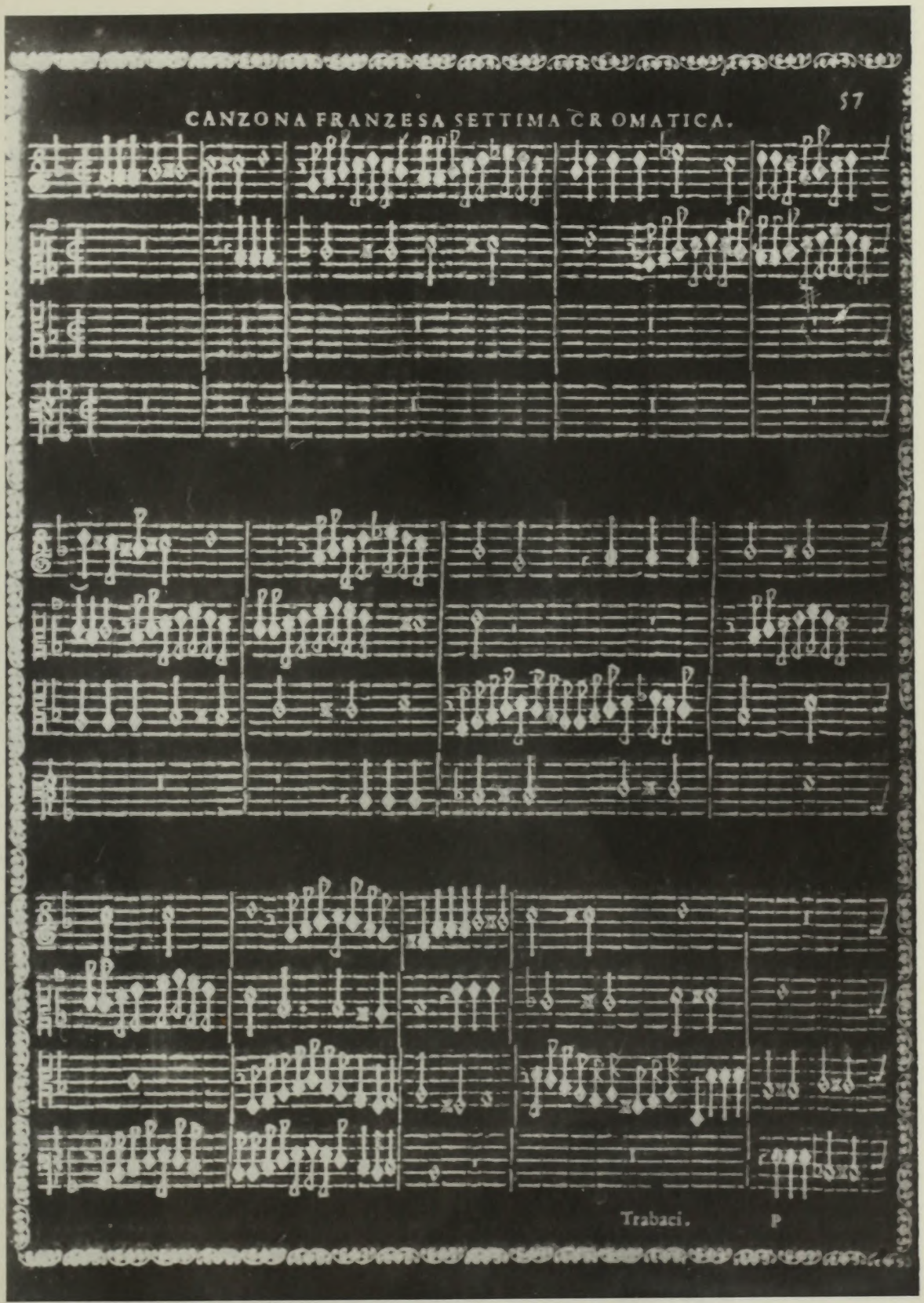
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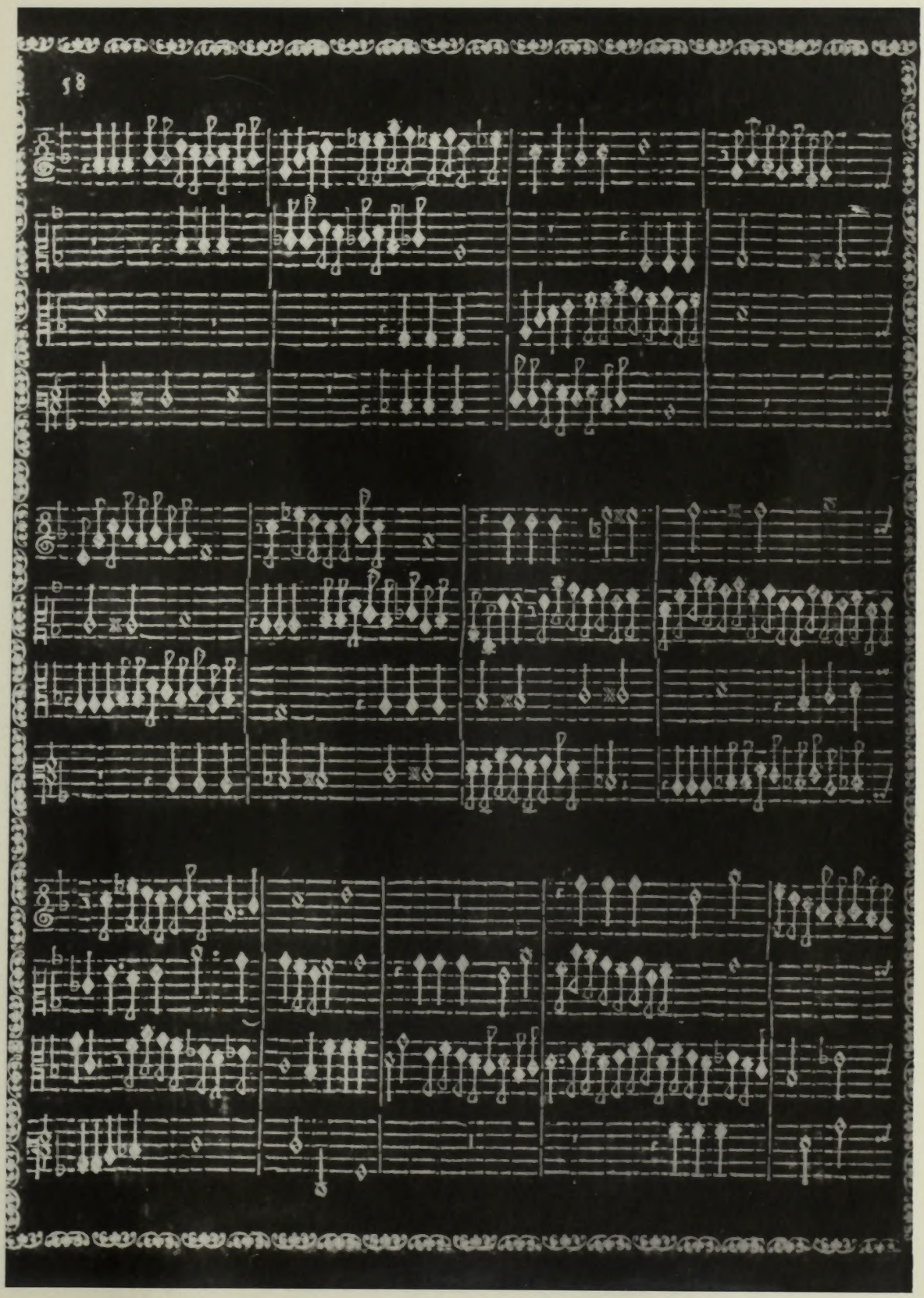
CANZONA FRANZESA SETTIMA CROMATICA.
Trabaci. P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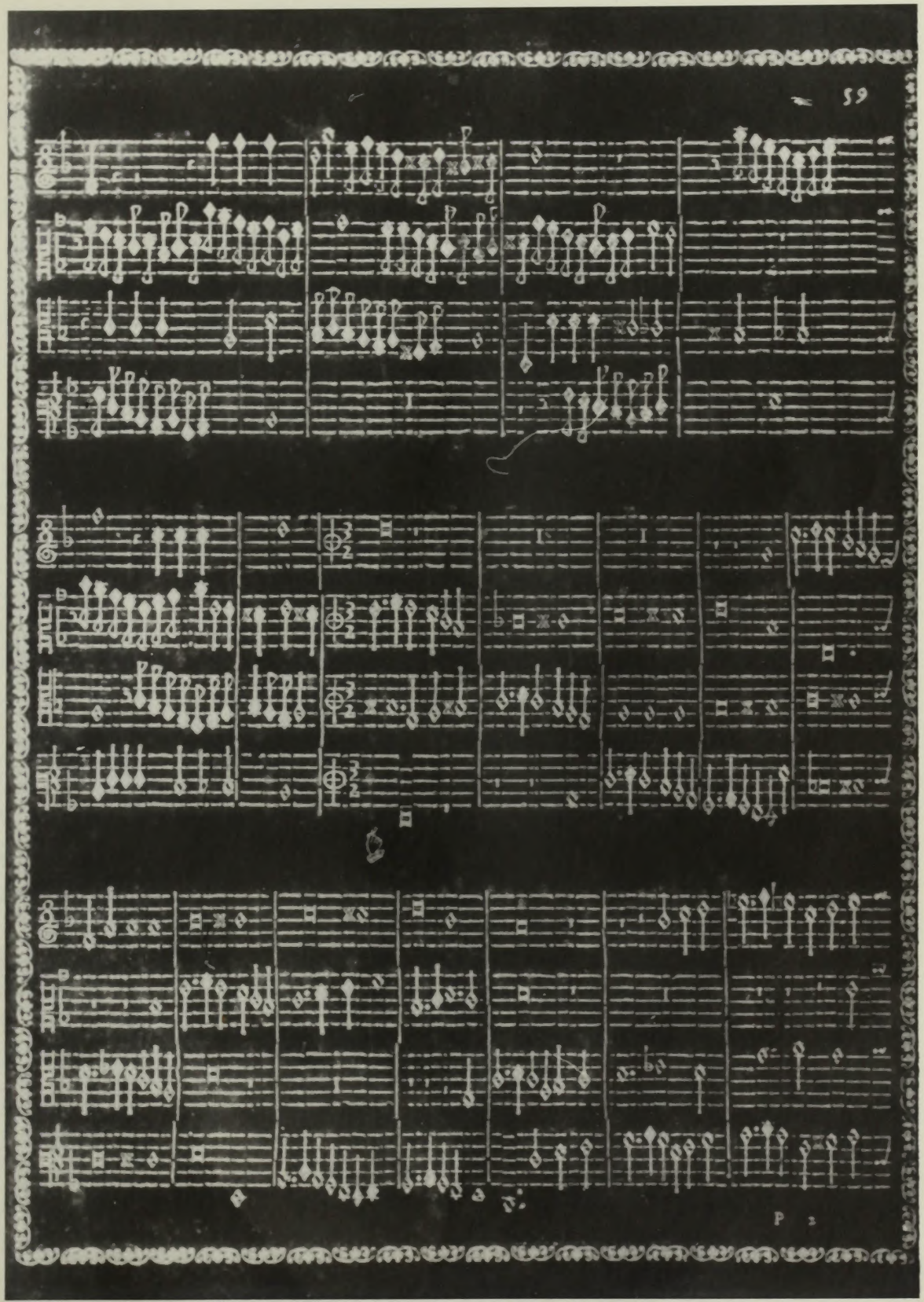
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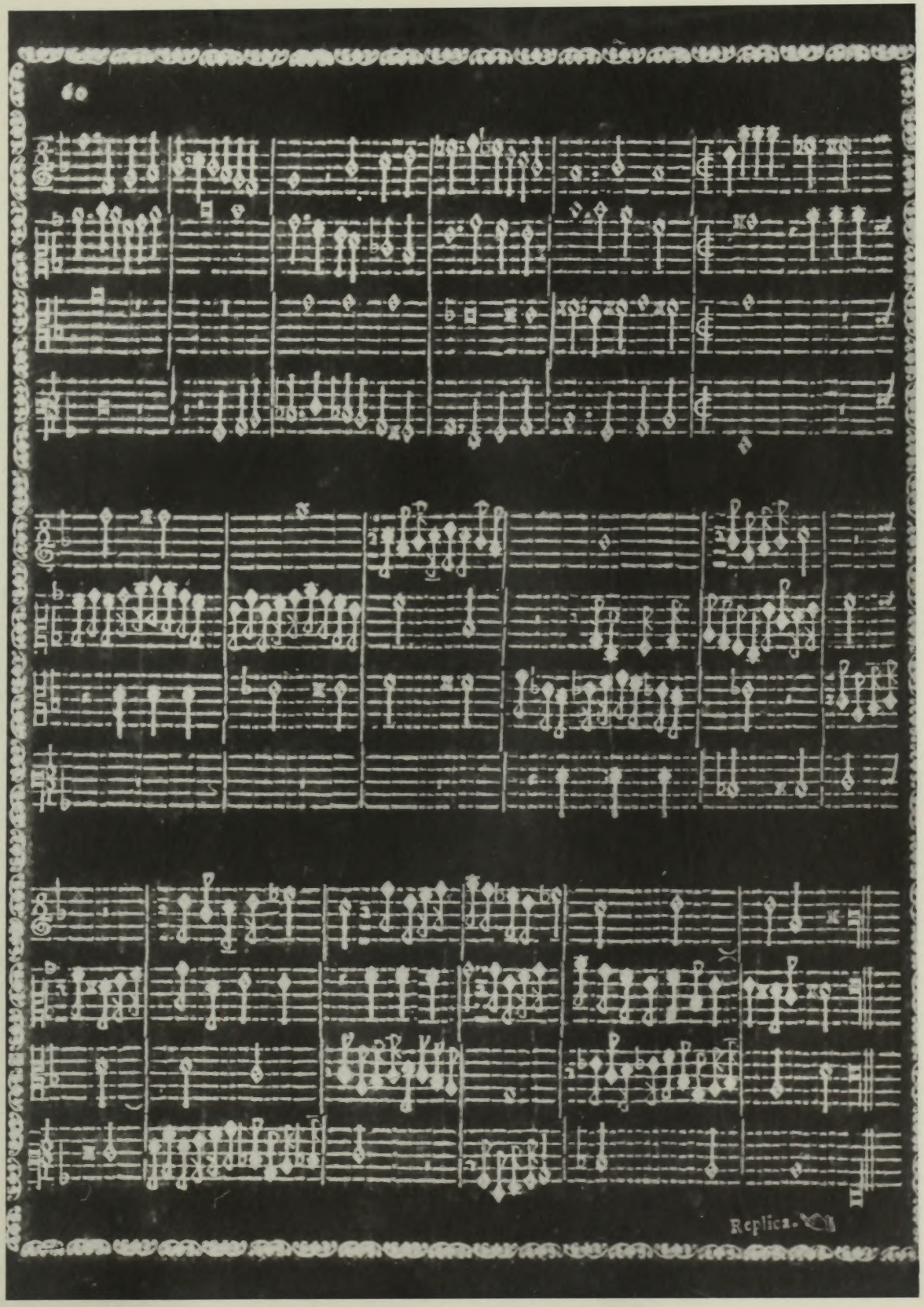
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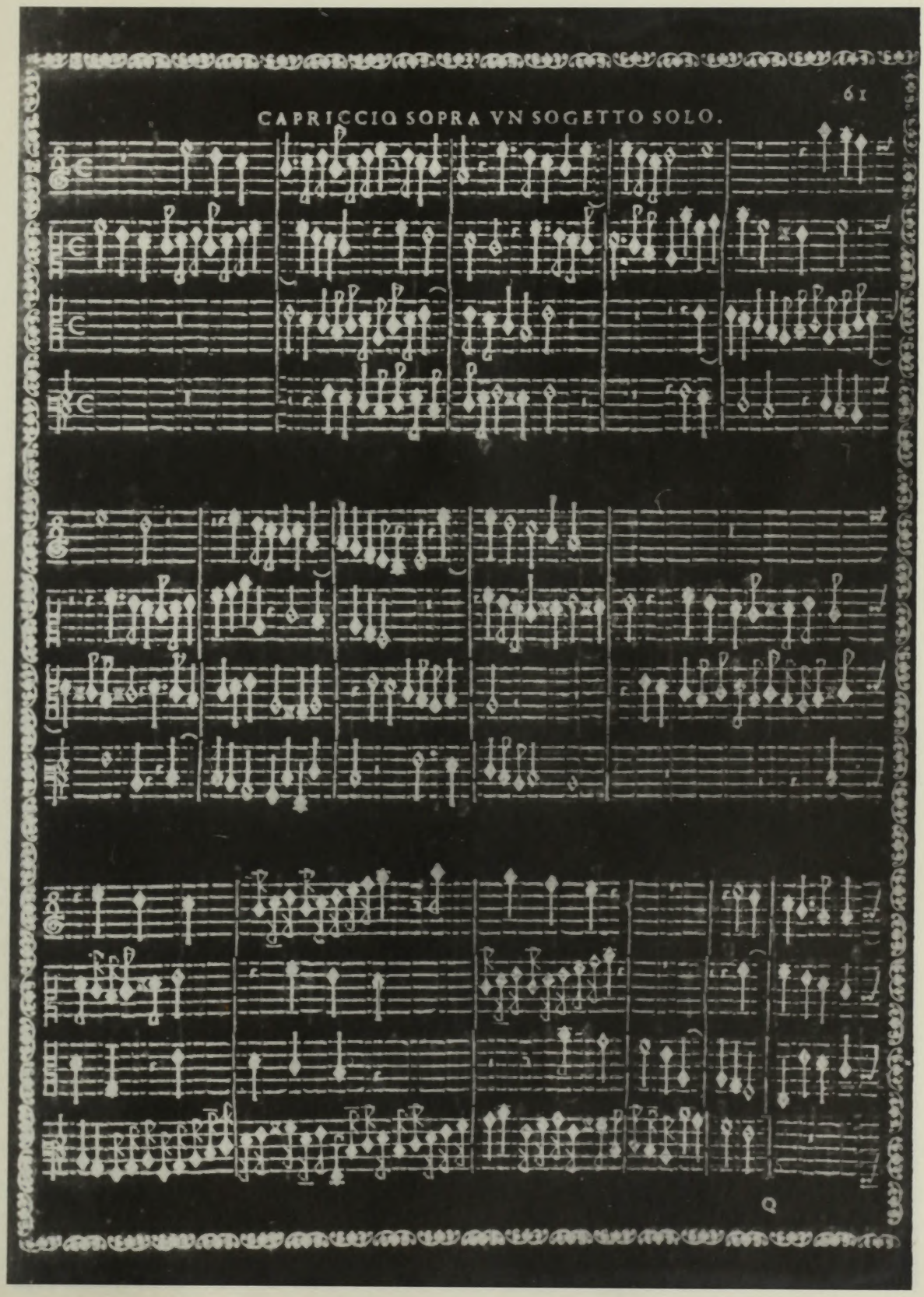
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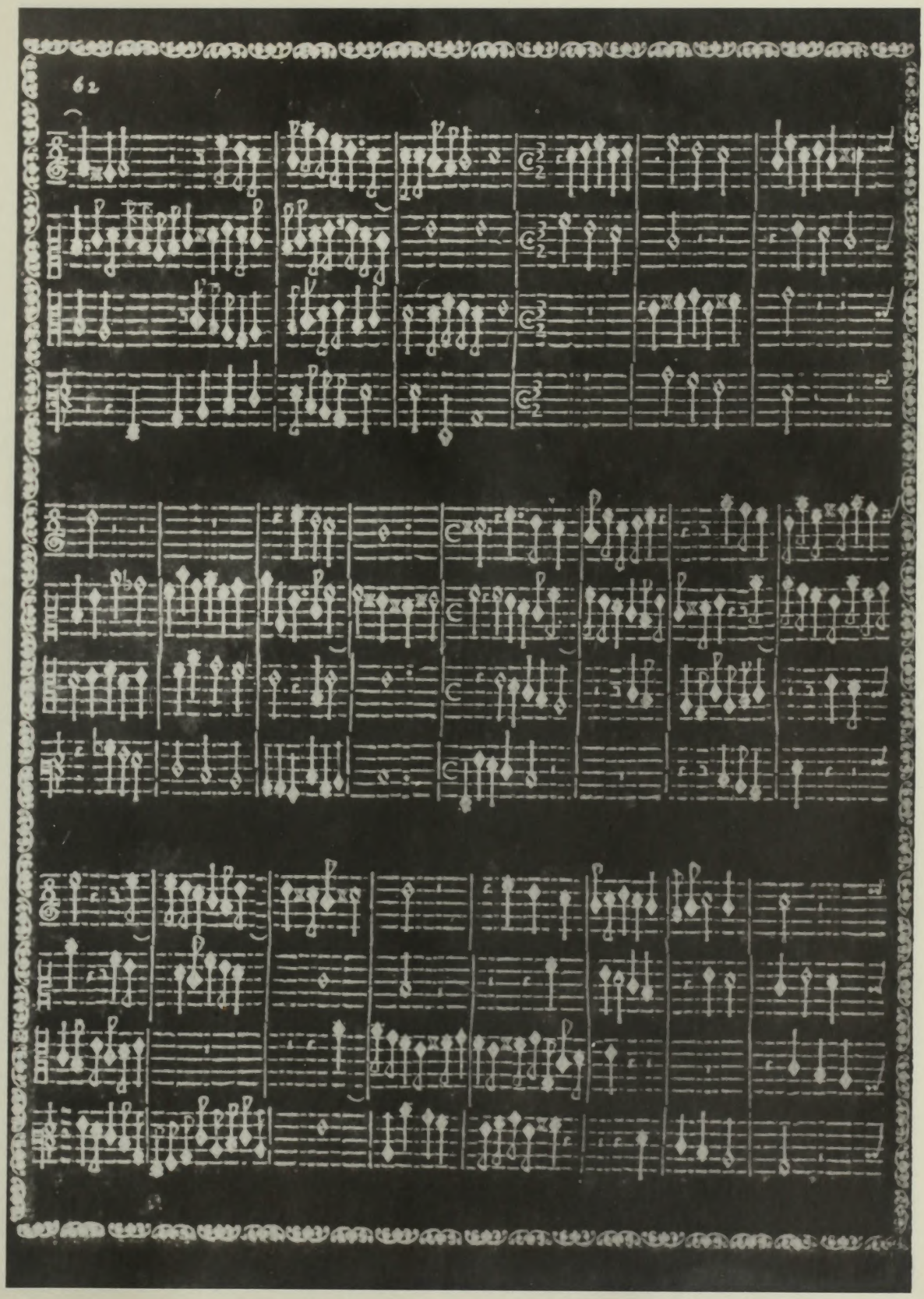
CAPRICCIO SOPRA VN SOGETTO SOLO.
Q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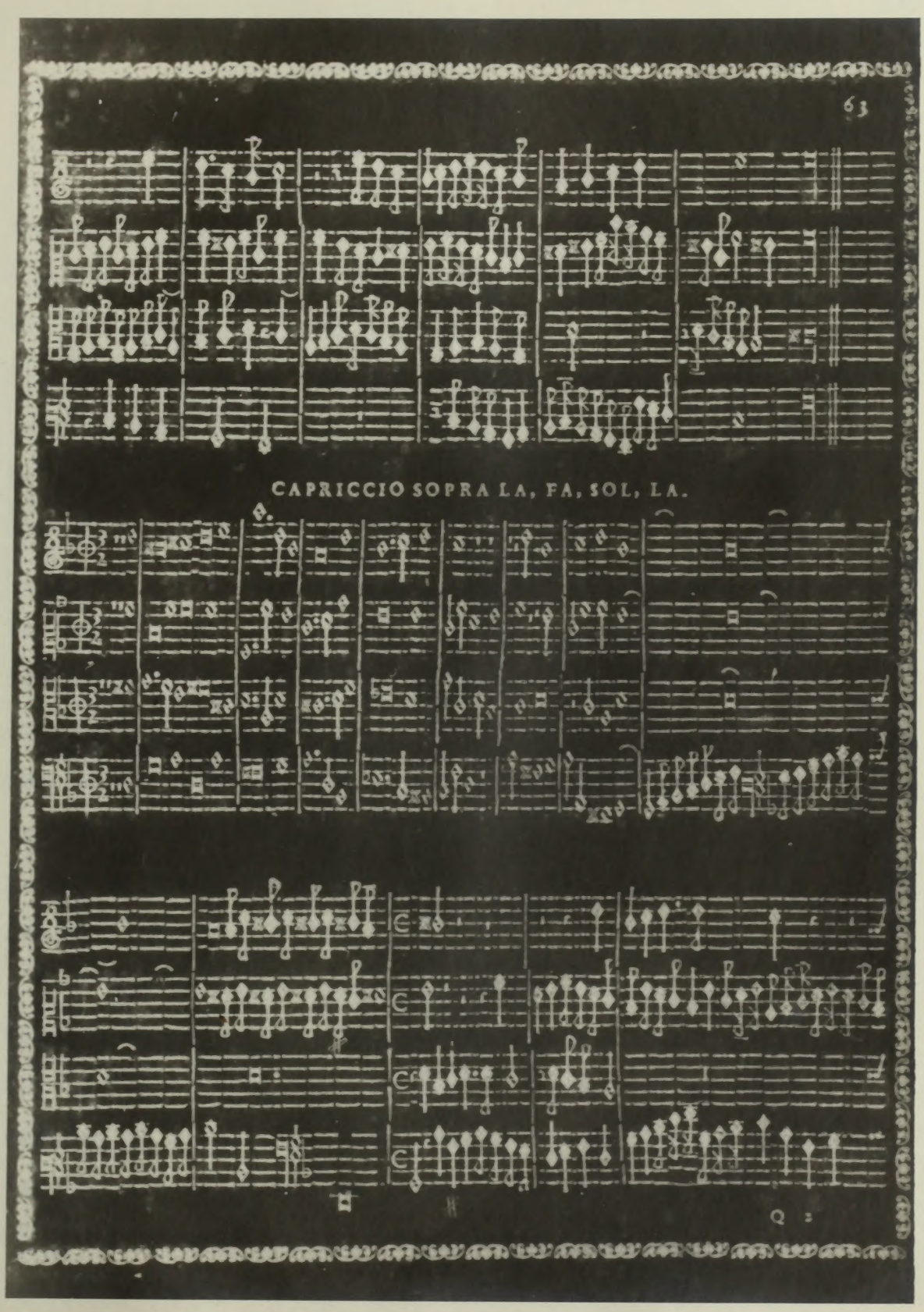
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CAPRICCIO SOPRA LA, FA, SOL, LA.

ABSTRACT

The variation canzona was a keyboard form of the early and middle Baroque periods; an era which coincided closely with the duration of the seventeenth century. It had its beginnings ca. 1600 in Naples. Along with other characteristics of the Neapolitan school, the variation canzona was taken up by the Roman composer, Frescobaldi. Following Frescobaldi the tradition of the South Italian school was passed on to a group of Viennese composers of whom the earliest and leading figure was Johann Jakob Froberger, a pupil of Frescobaldi and a composer of cosmopolitan background. With the death of Frescobaldi the South Italian school fell into a decline during the middle Baroque period and then revived towards the end of the century under such composers as Bernardo Pasquini, Gregorio Strozzi, and Domenico Zipoli, reaching another climax in the works of Domenico Scarlatti.

The Franco-Flemish and French chanson, of which the canzona was the instrumental counterpart, was a periodic form consisting of fugal sections juxtaposed in various schemes of repetition and recapitulation. It was characterized by lively themes in contrast to the slow moving themes of the ricercar,and typically, had a first subject which

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began with repeated notes in dactylic rhythm. The popularity of the chanson, aided by the growth of music printing, led to the making of keyboard transcriptions; and the keyboard transcriptions led to coloristic keyboard versions. The earliest known publication of keyboard music in Naples, Antonio Valente's Intavolatura di Cimbalo. . .(1575) contains Canzoni francesi desminuiti. Earlier in the century the Venetian composer, Girolamo Cavazzoni, had taken the first step toward establishing the canzona francese as an independent form in his Intavolatura cioe recercari. . . (1542) by taking the material of Josquin des Pres's chanson Fault d'Argent and making his own contrapuntal elaboration of the themes. Independent keyboard canzonas based on the form of the chanson were written by Venetian composers of the early seventeenth century. Contemporary terms used for the keyboard counterpart of the chanson were canzona alla francese and, for a type of chanson with special themes, capriccio.

The canzona for keyboard instruments merged with the ricercar in the monothematic and uni-sectional fugue in the late Baroque period. In the canzona literature of the South Italian school and the Viennese school unifying elements were introduced into the originally periodic form. The first step was found in the works of Giovanni Macque, a Flemish composer who lived in Naples and became the founder of a

school of keyboard composers who were the forerunners of Frescobaldi. Macque introduced the monothematic concept into the keyboard canzona. It had appeared earlier in connection with a type of learnedly contrapuntal ricercar first found among the works of Andrea Gabrieli and taken up by the Dutch composer, Jan Pieterszoon Sweelinck in his fantasias. Macque,however, was the first to adapt it to the lighter form of the canzona. The term variation canzona itself is a modern term. The seventeenth century composer was thinking in terms of a monothematic form when he wrote his variation canzonas as evidenced by the use of such titles as Capriccio sopra un sogetto solo found occasionally in Macque, Trabaci, and Frescobaldi to describe a variation canzona. In the process of adapting the single theme to the various sections of a canzona with their varying meters and tempi, the theme underwent the rhythmic transformations that led to the use of the term variation canzona by modern writers.

The form thus established by Macque was taken up by his pupil Giovanni Maria Trabaci in Naples and then by the great composer and organist of San Pietro di Roma, Girolamo Frescobaldi. In its earliest manifestations the variation canzona still retained vestiges of its earlier periodic forebears. Thus, in the canzonas of Macque and Trabaci organization in terms of repetition and recapitulation of

sections can still be found. The following scheme of a canzona by Trabaci is a typical example:

A B C B' C' A

This survival from the chanson form was finally discarded in the works of Frescobaldi who replaced the periodic organization with a continuous building up of rhythmic and contrapuntal tension from one section to another--though the sections are definitely divided from each other and contrasted in meter. Though Frescobaldi gave up the repetition and recapitulation schemes, he retained the multiplicity of sections found in the earlier men. Since these numerous sections had lost the organizational raison d'etre they had formerly had, Frescobaldi could give the unusual instructions found with his most extended compositions. In the introduction to the Capricci. . . of 1624 we find a note to the effect that the performer need not play the whole composition, but may begin anywhere he wishes and end with a section whose cadence is on the same tone. In his best known work, the Fiori Musicali (1635), a work of his mature years, the canzonas are mostly in three sections and sometimes in two.

Frescobaldi's pupil, Froberger, took the basic scheme of the variation canzona and greatly expanded the individual sections while reducing their number. Of all the composers,

he was the most consistent in his employment of the variation canzona form. All the canzonas and capricci collected by Guido Adler in the Denkmäler der Tonkunst in Österreich (IV, i; X, ii) are variation canzonas; there are six canzonas and eighteen capricci (Froberger makes no distinction between compositions entitled canzona and capriccio). Froberger is the leading representative of the Middle Baroque Viennese group which found its roots in South Italian influences. An interesting set of compositions which exhibits the same general tendencies as Froberger's are the Capricci which appear in the Yale Ms 5056 as compositions of N.A. Strungk. These capricci, though not all variation canzonas, show the same tendencies toward expansion of sections and reduction in number of sections; they often have only two sections, one in duple and one in triple meter, each of which approaches the scope of a separate fugue. Kerll, another Viennese composer, shows very conservative tendencies in his handling of the form and uses periodic elements.

The adaptation of a vocal form to the keyboard inevitably brought with it the problem of idiomatic keyboard writing. The earliest attempts, coloristic versions of specific vocal pieces, (such as the examples cited above by Valente) had resulted in the obscuring of the original contrapuntal structure of the composition. There were two types of idiomatic keyboard writing in the Renaissance which were

available to the seventeenth century composer, and both were absorbed into the variation canzona early in the century. The two types were (1) the keyboard variation, characterized chiefly by the treatment of the melody as a cantus firmus while the other voices wove figurations around it and (2) the toccata with its free, improvisatory, running passages. There were two sources of keyboard variations in the sixteenth century: the English school, whose most important members were William Byrd, John Bull, and OrlandoGibbons, and the Spanish School whose outstanding representatives were the lutenists Narbaez, Fuenllana and Valderrabano and which reached its climax in the works of the organist Antonio de Cabezon. The toccata originated with the Venetian composer Andrea Gabrieli.

Of the two schools of keyboard variation the Spanish was, geographically and politically, most closely allied with the Neapolitan. Thus, it is the influence of Cabezon that can be seen in the canzonas of Trabaci and Macque. Cabezon used a technique of patterned figuration in the accompanying voices of his cantus firmus variations, and the influence of his style can be traced throughout the South Italian and Viennese schools. The incorporation of toccata-like passages into the canzona is found first in Trabaci, who uses them to decorate the final cadences of his canzonas. Frescobaldi, in many of his canzonas, uses toccata-like

passages at the end of each section, and Froberger and his followers make Frescobaldi's procedure a regular part of their technique. In some of the very late examples of the variation canzona the toccata-like passages are replaced by true sequential episodes (cf. Poglietti, and in Italy, Zipoli).

The seventeenth century added a technique of its own to the keyboard techniques of the Renaissance, the instrumental theme. Instrumental subjects were found first in Frescobaldi, who applied characteristic keyboard figures to his themes. Later, influences of violin writing occur in the works of Poglietti and Kerll. The instrumental theme opened the way for the homogeneous instrumental counterpoint of the Late Baroque.

AUTOBIOGRAPHY

Name: Saul Bernard Podolsky

Birth: June 8, 1918

Parentage: Jacob Podolsky

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Schools attended:

Primary: John Marshall School, 1923-29

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Boston University Graduate School, 1950-54

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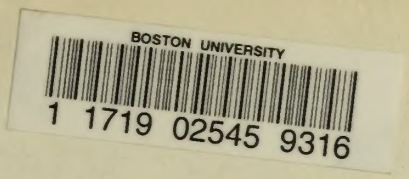
Affiliations: American Musicological Society



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